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ABSTRACT

This monograph presents descriptions of programs and projects concerned with career education in the visual arts that were identified in a national survey of state art directors, regional and city art supervisors, and others who had knowledge of ongoing art programs. The first of eight sections contains programs which have been planned and developed for entire school districts. In the second section are programs sponsored by school districts but which exist in single, somewhat specialized, school settings. In the third section are single courses of study for secondary students. The fourth section contains career education efforts involving art museums. In the fifth section are secondary career education programs and courses of study involving special institutes and college outreach efforts. Postsecondary career education programs are described in the sixth section, followed by descriptions of efforts that focus primarily upon the development and use of instructional materials and media presentations. The final section is devoted to a listing of programs and efforts for which the descriptions were not received prior to the project deadline. Each of the eight sections provides information about the names of the project directors, the funding sources, the availability of materials, and the name and address of a contact person. (LRA)

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CAREER EDUCATION IN THE VISUAL ARTS: REPRESENTATIVE PROGRAMS AND PRACTICES

CE024978

Monograph No. 2

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A Publication of the
National Art Education Association
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PREFACE

One of the principal aims of the NAEA Art Career Education project is to assist art teachers in becoming aware of what art career education programs already exist in the nation's schools. The primary focus of this publication is therefore to share the programs and projects of art educators already engaged in art career education with those who some day hope to engage in such activities.

While it may be generally agreed that art career education is still in its infancy, this extraordinary effort by George Geahigan to present a broad variety of career education projects should leave little doubt that a number of art teachers are already well on the way to establishing such programs. While not all of the nation's programs and projects are, or even could be, presented in a publication of such limited scope, enough examples have been offered to afford art educators some useful models for programs applicable to their own school setting.

The NAEA is extremely appreciative of the efforts of George Geahigan who, as editor of this publication, spent many months on this effort to identify, describe, and organize these projects and programs for the art teaching profession. We are also indebted to the more than sixty art educators who took the time and made the effort to contact and write us about their programs. *Career Education in the Visual Arts: Representative Programs and Projects* makes the best possible case for the advantages of professionals helping professionals.

CHARLES M. DORN, Project Director
NAEA Career Education Project

INTRODUCTION

This monograph presents descriptions of a range of programs and projects concerned with career education in the visual arts. These resulted from a nation-wide survey by the National Art Education Association to determine what significant developments had occurred in this newly emerging area of concern.

In conducting the survey, state art directors, regional and city art supervisors, and others who had knowledge of ongoing art programs in a particular geographic region were contacted. They were asked to provide the names and locations of developing or ongoing career education programs or projects. The project and program directors in turn were sent a questionnaire asking them to outline their efforts. After this information was received, they were again contacted and asked to submit a more detailed description which included information on:

1. How the program or project evolved or developed;
2. The major goals of the program or project;
3. The nature of the students affected by the program or project and its particular setting;
4. The specific kinds of instructional or learning activities which were used;
5. The instructional or evaluational materials which were developed;
6. Other information which directors believed would be useful for interested educators.

Respondents were free to submit the above information in their own words and in any order they wished. As was to be expected, project directors emphasized different concerns in writing their descriptions.

For the most part, the program and project descriptions in this monograph were written expressly for this publication. In some instances writers responded by sending descriptions previously prepared for other publicity purposes. In both cases some editing was usually required to insure continuity of format.

Choosing programs and projects for this monograph required some acts of judgment because career education is not a firmly integrated conception but rather a cluster of related ideas and concerns. Some idea about what career education is, however, can be gained by considering the definition proposed by the U.S. Office of Education. Career education is defined as:

> An effort aimed at refocusing American education and the actions of the broader community in ways that will help individuals acquire and utilize the knowledge, skills, and attitudes necessary for each to make work a meaningful, productive, and satisfying part of his or her way of living.[1]

Although the U.S.O.E. definition is by no means universally accepted, it can serve as a useful introduction to what career education is; for implicit within the definition are three themes which underlie most conceptions of career education in the literature. A first theme is the relationship between education and the world of work, a concept which has to be interpreted somewhat broadly to include paid as well as unpaid employment.[2] Career education is concerned with preparing individuals for both paid *and* unpaid work. A second theme running through most conceptions of career

education is community collaboration. It is generally held that education should not occur in isolation from the community-at-large but rather should involve members of the professional, business, labor, and government communities. Career education seeks to involve these people directly within the educational process. A third theme in career education is the concept of infusion, threading, or interweaving. Career education is not a new subject area in the curriculum, taught by a separate faculty, but rather is aimed at integrating new learnings within existing subject areas. The selection of program and project descriptions for this monograph was guided by their exemplification of one or more of the above themes.

The career education programs and projects described in this monograph, then, represent a fairly comprehensive sampling of recent career education efforts in the visual arts. Perhaps the chief characteristic of these efforts is their diversity, for they vary from one another in a variety of ways. Some differ in their *scope*. A number of efforts, for example, focus on single encounters or sessions. Others are designed to extend over a number of sessions and can be considered courses of study. Still others attempt to articulate learnings over several courses or grade levels and can be considered career education programs. Career education efforts in this monograph also differ in the kinds of *student populations* served. Regular elementary, secondary, and college students, minority students, gifted students, and handicapped students have served as the focus of attention for educators. Variety is also evident in the *settings* in which learning occurs. Besides elementary and secondary schools, colleges and universities, and special institutions, career education has laid great stress on collaboration with the community, and a great variety of settings are being exploited for the education of students. Students learn about career education in artists' studios, advertising and commercial art agencies, museums, design firms, printing houses, architects' offices, and wherever people are employed in art-related jobs.

With such a variety of student populations and such a range of educational settings, it is perhaps not surprising that little agreement seems to exist on the kinds of career education goals and objectives to be pursued. However, even where the student populations and educational settings are similar, there seems little consensus about the specific kinds of learning which are to result from programs and courses of study. Where agreement among programs and courses does exist, it is rather in the kinds of instructional activities which are employed to bring career education learnings about, activities such as teacher counseling, interviews with and demonstrations by arts professionals, field trips and on-site visits, work simulations, internships in the community, etc. Such activities have been developed to a high degree and are not an ordinary component of most typical art learning situations.

Given this diversity, programs, courses, and projects of this study can be classified in a number of ways. We have chosen to cluster them in eight groups and have devoted one section of this monograph to each one. In the first section we have grouped programs which have been planned and developed for entire school districts. In the second section are programs sponsored by school districts but which exist in single, somewhat specialized, school settings. In the third section are single courses of study for secondary students. In the fourth section are career education efforts involving art museums. In the fifth section are secondary career education programs and courses of study, involving special institutes and college outreach efforts. In the sixth section are post secondary career education programs. In the seventh section are efforts which focus primarily upon the development and use of instructional materials and media presentations. The final section is devoted to a listing of programs and efforts for which we were unable to receive descriptions prior to our project deadline. In all eight sections information is given about the names of the project directors, the funding sources, the availability of descriptive and instructional materials, and the name and address of a contact person should further information be desired.

One's impression of many of the programs, courses, and projects described in this monograph is that they are exemplary as well as an innovative efforts. Despite the very

real achievements which they represent, however, it is also safe to say that career education within visual arts education is still in its infancy. Career education aims at the infusion of learnings through the existing structure of the schools, but only a tiny fraction of existing art programs around the country would be eligible to be represented in this monograph. Moreover, within the efforts reported here there are some notable gaps. For example there are areas of schooling such as the early primary grades where very few programs or courses of study appear to exist.

At the present time efforts are being made by the National Art Education Association to introduce the concept of career education to the field. But further work needs to be done in thinking through the concept of career education as it applies to the visual arts. Further consideration needs to be given to setting goals and objectives, educating teachers, and developing instructional and evaluational strategies and materials. Leadership in career education up to now has mainly come from outside the art teaching profession and further thought needs to be given by art educators to such issues as vocational, avocational, the avocational uses of art, the kinds of art career learnings which are appropriate for different levels of schooling, and the proper time and place for professional training.

Although career education is a movement which is still in a formative stage of development, it is also a movement which has promise for educators in the visual arts. Compelling arguments have been advanced by educators for career education in the schools, and indeed there are several good reasons why art educators should consider career education learnings in the arts for their students. First, the arts and humanities are a recognized "job cluster" which involve a wide range of occupations – more occupations, perhaps, than many arts educators realize. There are, for example, occupations not only in the fine and commercial arts but also in professions which support the arts and in professions which draw upon art-related skills. Second, art offers a potential for avocational as well as vocational pursuits. Indeed, perhaps no other subject in the curriculum offers as many opportunities for leisure-time activities. Third, making art relevant to the future occupational and avocational lives of students may also increase the motivation of students to learn the subject. Fourth, the study of artists and art professionals breaks down the cultural stereotypes of who the artist is and how he or she functions in society. By doing this, art professionals can be seen as serious, intelligent, dedicated, and hard working people who fulfill vital roles in our society. Finally, career education programs, courses, and projects are developing a range of novel and stimulating teaching methods, methods which can profitably be used to add a new dimension to traditional art courses. Such methods might well be adopted by art educators in order to expand their repertoire of teaching techniques. For the above reasons, then, the programs courses, and projects described in this monograph deserve the serious consideration of educators in the visual arts.

GEORGE GEAHIGAN
Editor

REFERENCES

[1]Kenneth Hoyt, *A Primer for Career Education* Washington D.C.: Government Printing Office, Stock No. 017-080-01752-1, p. 5.

[2]*Ibid.*, p. 6.

SECTION

SCHOOL DISTRICT ART CAREER EDUCATION PROGRAMS: PLANNING AND DEVELOPMENT

14 This section presents efforts to plan and implement career education in the visual arts across school districts. There are a variety of such coordinated efforts. Some of these programs concentrate on the specification of student learnings and instructional strategies ranging over several grade levels. Others focus on the art teacher as a major agent for change. Still others discuss instructional media and learning activities. Programs involving small school districts are described by Arlene Renkin, Barbara Churchill, Ron C. Stokes, Sidney Wilson, and Martha Livingston. Programs involving medium sized school districts are discussed by Melinda Oberhelman and Donna Pauler and Kay Tolladay. A large city school district effort is described by Grace George Alexander-Greene.

CAREER EDUCATION IN THE VISUAL ARTS: IMPLEMENTATION AT THE ELEMENTARY LEVEL

ARLENE RENKIN
Stevens Point, Wisconsin

The Stevens Point Area Public School District is located in the center of Wisconsin, 115 miles northeast of the capitol city of Madison. The district encompasses the university city of Stevens Point, twelve townships and four villages, covering a geographical area of 375 square miles. The population of 40,000 is serviced by nine elementary schools, two junior highs and one senior high, with an approximate K through 12 enrollment of 7,800 students.

The district elementary art staff consists of a teaching supervisor and five teachers. All students, grades one through six, receive one weekly period of art instruction from a specialist. The time span ranges in length from forty-five minutes in grade one, to fifty-five minutes in grade six. Seven schools have art rooms, and in two schools, art is taught in the classroom.

The Stevens Point school district has committed itself to development of a competency based curriculum. The art curriculum is organized around a conceptual structure with learner outcomes identified at each level in compliance with district expectations.

When competency based curriculum development was initiated in the district, the process was given direction by a set of eighteen goals established for the school system by a citizen's committee and the Board of Education. The goals were woven into the instructional programs of academic areas wherever inclusion was most suitable and practical.

The need for career education was recognized by the committee, and appropriate goals were established to assure the implementation of career education into the general school academic program. Of the goals formulated by one committee, the following apply specifically to career education:

Awareness of Self

It shall be the responsibility of the Stevens Point Public Schools to develop in every student the ability to become self-directed by:

1. establishing a set of principles to guide behavior,
2. recognizing their own values, interests, and aspirations,
3. developing a positive self-image,
4. creating an understanding of ones own abilities and limitations.

Awareness of Others

It shall be the responsibility of the Stevens Point Public Schools to develop in every student an awareness of others through:

1. Developing an appreciation and respect for the worth and dignity of all human beings,
2. Establishing a foundation for the development of positive values, ethics and morals.
3. Developing an understanding of, and respect for the value of other people's property.

Desire to Learning

It shall be the responsibility of the Stevens Point Public Schools to develop in every student a desire for learning by stimulating curiosity and encouraging continuing education.

Mental and Physical Health

It shall be the responsibility of the Stevens Point Public Schools to develop in every student knowledge, attitudes, and skills conducive to good physical and emotional well-being.

Understanding of Careers

It shall be the responsibility of the Stevens Point Public Schools to provide students with the understanding of career opportunities and the necessary skills and abilities required whether entering a specific field of work or furthering their education.

Awareness of Fine Arts

It shall be the responsibility of the Stevens Point Public Schools to develop in students, an awareness of and appreciation of the cultural values of art, music, literature, and drama and a capacity to express themselves creatively in the area of their choice.

Leisure Time

It shall be the responsibility of the Stevens Point Public Schools to develop in every student appreciation and interests which will lead to wise and enjoyable use of leisure time.

The Stevens Point district K through 12 career education program is a local adaptation of the Wisconsin state plan which requires school districts to develop and implement comprehensive programs "within existing curricula." This was done by selecting concepts which were already part of the instructional program or could easily be adapted to fit existing program content and refocused into career education strategy. As a student progresses from one level to the next, each subject area contributes its unique career information to the student's general educational background, thus providing a more extensive and comprehensive base of awareness from which enlightened career choices can be made.

This method of program integration removes career education from the singular domain of the guidance counselor and places it in the classroom environment where

a legitimate nexus occurs between program content and career development. The focus is on enhancement rather than augmentation of the curriculum from the earliest years onward.

Though career education is not a priority concern of elementary art teachers, most will agree that students should be equipped with knowledge of available careers in the visual arts. It is likely that of all teachers in a school, the art teacher is best able to provide art career information to students. For elementary art teachers whose programs are already saturated with instructional content which must be conveyed to students within infrequent and limited time periods, the integrated approach is one way of incorporating art career information into art programs without adding extensively to overburdened curricula.

It is sometimes assumed that career education is most appropriately placed in the program systems of junior and senior high schools where entrance into the world of paid employment is more imminent to students. This narrow viewpoint, however, does not take into account other important components of career education such as good work habits, values, and attitudes (understanding role stereotyping, for example), self-awareness, and self understanding. All of these essentials are already being dealt with in elementary school and can easily be given a career education focus.

Figure 1

NAME SIX DIFFERENT PROFESSIONS FOR ARTISTS

GRADE K

The student will learn that:
One who makes his/her living by *painting* is called a painter.

GRADE 1

The student will learn that:
1. An architect is a designer of buildings, and *architecture* is the art of designing buildings.
2. Artists who create ideas for greeting cards are called *designers*.

GRADE 2

The student will learn that:
1. Books are *illustrated* by artists who are called illustrators.
2. Clothing styles are created by *designers*.

GRADE 3

The student will learn that:
The art of working with clay is called *ceramics*.

GRADE 4

The student will learn that:
Those who weave are called *weavers*.

GRADE 5

The student will learn that:
An artist who creates pots is a *potter*.

GRADE 6

The student will:
1. Learn that a *printmaker* is the name for an artist involved in *printmaking*.
2. Be able to list at least 6 of the following artists and their fields of study in a written test with 80% accuracy.

GRADE 6 (continued)

1. Architect - architecture
2. Potter - ceramics
3. Designer - designing
4. Illustrator - illustrating
5. Weaver - weaving
6. Painter - painting
7. Printmaker - printing

Figure 2

GRADE K-1 **PROCESS** BUILDINGS (Drawing)
GENERALIZATION: Art expression is the result of perception.
CONCEPT(S): The world is an interesting place if we really see it.
OBJECTIVES: 1. Visual perception.
2. Awareness of architecture as an art form.

RESOURCES	LEARNING PROCESSES	EMPHASIS	SYNTHESIS/EVALUATION
Slides Teacher's file - building pictures Study prints Examples of blueprints Walking tours – look at details, shapes, styles of buildings Reference Books: *Aesthetics & Environmental Education*, Wis. DPI; *Architecture*, Moore; *Architecture*, Wilson; *Architecture of Wisconsin; Architectural Drawing*, Pattern; *Art & Environment*, Pattemore; *Cities*, Gatto; *Cities*, Halprin; Looking and Seeing Series; *Murals, Creating an Environment*, Mueller; *Our Man-Made Environment*, SEE	1. Subject matter related to season 2. City vs. farm 3. Background for a poster 4. Combined media 5. Combined subject matter 6. Group work – mural 7. Environmental themes 8. X-ray views 9. Designing a "dream" house or room.	1. Shapes of buildings 2. Building materials 3. Details -- windows, doors, chimney, antennae, etc. 4. Environmental change 5. Style – function 6. Self-confidence in use of media 7. Size big – little tall – short 8. Awareness of overlapping 9. Types of workers involved in construction 10. Creativity in depiction of images 11. Vocabulary – repeat, organize, design, outline, window frame, eaves, open/closed, space, architect, architecture built environment	1. Look for detail 2. Space utilization 3. Use of media 4. Innovative thinking 5. Questioning – verbal response 6. Display 7. Sharing ideas and results 8. Self-confidence in expression/attitudinal response

Figure 3

GRADE K-1-2 **PROCESS** DRAWING - HUMAN BODY/FACE
GENERALIZATION: Art expression is the result of perception.
CONCEPT(S): A study of people will make us more aware of the individuality in all of us.
OBJECTIVES: 1. Tactile visual perception.
2. Awareness of similarities and differences in appearance of people.

RESOURCES	LEARNING PROCESSES	EMPHASIS	SYNTHESIS/EVALUATION
Books: (see master list) Pictures – magazines, art prints, study prints. Slides Observation through seeing, touching Films Models – live Models – paper (moving parts) accessories – hats, gloves, scarves, clothing, jewelry Demonstration Games & records related to body parts Music – "Dem Bones"	1. Introduction to human face and body through drawing. 2. Group projects – murals 3. Social, perceptual, seasonal themes relating to subject. 4. Combined media 5. Unusual ways of looking at body 6. Focus on one body part such as hands, feet, mouth 7. Emotions, feelings, expressed in face 8. Body in action, at rest 9. Community workers – uniforms/body coverings 10. Self in relationship to others	1. Facial details and placement 2. Facial expression to show emotions 3. Body in action 4. Clothing styles and details 5. Size relationship 6. Texture/patterns 7. Differences and similarities 8. Techniques/media 9. Line, shape, color 10. Body parts 11. Self confidence 12. Awareness of how seasonal change affects clothing style. 13. Relationship between work & physical appearance.	1. Look for detail, completeness of concept 2. Is it creative in development of perceptual skills? 3. Full use of space 4. How well are materials handled? 5. Sharing verbally 6. Self-confidence in expression

Figure 4
SAMPLE LESSON PLAN

LESSON PLAN: Architecture – Mural of City Street
GENERALIZATION: Art expression is the result of perception.
CONCEPT: The world is an interesting place if we really see it.
OBJECTIVES:
1. Awareness of the "built environment" as opposed to a natural environment.
2. Awareness of unique local architectural examples – both old and new.
3. Review details such as building materials, etc;
4. Review vocabulary – architect, architecture, mural
5. Drawing, gluing, cutting skills
6. Cooperation in a group activity

1ST PERIOD: Take the students on a walking tour. Help them to think about how the land looked before structures were built. Tell them about the Indian mounds at Lake Emily, which are the only built remains of the earliest residents. Provide a map for the students to follow – with minimal information about each architectural structure which is to be viewed. If a walking tour is not practical, show slides instead.

2ND AND 3RD PERIOD:
MATERIALS: long mural paper – at least 20' in length – place on newspaper on the floor
chalk and paper towels
12" x 18" construction paper – different colors
crayons, felt tip markers, scissors, glue

PROCEDURE:
1. Explain lesson: to make a mural with buildings on a city street. Everyone will help to make the background.

Ask the students to remember some of the interesting features on the buildings they saw on the tour and to draw a building of their own design. Discuss function of buildings, possible details, review features to refresh memories. Emphasize: using total space, plan with eraser or white chalk; careful drawing; unique ideas. Outline with marker; add color.

2. Background: With broad side of chalk rub color on mural paper in a horizontal direction. Then rub the chalked areas with paper towels to blend and adhere the chalk to the paper. Students can do this 5 or 6 at a time. The first group will map out sky and land areas and decide the colors for the areas. The background can be done while other students are drawing their buildings. The background should not take more than 20 minutes and everyone should have a turn.
3. Cut out completed drawing. Arrange on mural paper.
4. Those who are done may draw and cut out other elements such as trucks, cars and people.
5. Glue all the buildings and other parts by applying glue along edges of forms.

EVALUATION: Display the mural. Talk about the type of city it seems to suggest, the time orientation, the organization (e.g. tall, short, adjacent color relationships; far and near relationships).

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In planning the Stevens Point district elementary art curriculum, the art staff first developed learner outcomes to coincide with major content areas. Information about art related occupations are incorporated into the organizational structure in the beginning stages. The original planning model stated the outcomes in this way:

At the end of the sixth grade the student will:

1. Understand that art is related to many aspects of living and learning.
2. Become aware of the artist's role in society.
3. Be able to name six different occupational roles for visual artists.

In the second phase of the planning procedure, an instructional guideline was established with career information dispersed among the grade levels according to existing program experiences designated for each level (see Figure 1). Following this step, the content areas were defined in greater depth for each art category, such as drawing, painting, etc. (see Figures 2 and 3 and lesson plan example, Figure 4).

At this stage, appropriate career information was included in the content and process aspects of the curriculum. Whenever possible, non-art types of occupations were given consideration as well. For example, in a primary teaching unit on stitchery skills (including threading, lacing, knotting, and stitching), students would also be made aware of occupations or activities requiring such skills. The list may include sailing, scouting, shoe repair, repair of fish nets, to name just a few skill-related activities.

As the national focus on career education in our schools gains momentum, art teachers at all levels will be joining systemwide efforts to incorporate career education into local programs. Elementary art teachers need not feel that career education is the sole province of junior high and high school art teachers. Art education programs at the elementary level are ideally suited for incorporation of material on careers in the visual arts. This material, when properly integrated into the curriculum at appropriate levels of understanding, can enrich the content and improve the quality of the art program.

Elementary art teachers who become involved in the career education movement should capitalize on existing aspects of their programs which are related to career education. Among these supportive elements are the following:

1. Knowledge and skill in techniques and use of materials for productive use of leisure time;
2. Good work habits such as (a) completing assignments, (b) responsible use of tools, (c) cooperative attitudes in relation to other students;
3. Problem solving skills;
4. Self-awareness and improvement of self-concept.

This is but a limited list of activities which are already built-in features of elementary art programs. When linked with career implications of the subject matter, the elementary art program can be an effective vehicle for transmitting art career awareness to students and for contributing to the basic skill package with which students must be equipped as they progress toward an eventual place in the world of work.

Project Directors	Arlene Renkin Emery Babcock
Funding Sources:	School District Funds
Availability of Materials:	Descriptive materials
Contact Person:	Emery Babcock Curriculum Coordinator 1519 Water Street Stevens Point, Wisconsin 54481

THE TEACHER ADVISOR PROGRAM, PROJECT POTENTIAL

BARBARA CHURCHILL

Attleboro, Massachusetts, is a small city with a resident population of 33,000. It is located on I-95 fifteen miles north of Providence, Rhode Island, and thirty-five miles south of Boston, Massachusetts. The community supports a small but active art museum and sustains a performing art series. The fabrication of jewelry, precious metals, and precision electrical components comprises the major segment of a substantial industrial base.

Attleboro has three middle schools and a high school. Team teaching predominates within our three middle schools. The visual arts are structured into the curriculum grades K through eight with an additional elective option available in the eighth grade. In addition, the arts are integrated into curriculum delivery as well as student expression of acquired concepts and content. Attleboro High School is a four-year comprehensive high school with 2,500 students and a staff of 200. The school is organized around a three-house system. Our arts departments, both academic and vocational, are extensive and varied, reflecting the dominance of the art and design industries in the community. Fifty percent of our graduates enter the labor force at the completion of high school.

Secondary schools nationwide, especially high schools, have become impersonal as they have grown in size. Meanwhile, secondary school instruction has tended to emphasize the content of academic disciplines without relating that content to the personal learning goals of students. Many teachers have not seen the development of individual values and attitudes and of career options as integral components of their disciplines. Counselors alone have not been able to adequately help today's teenagers, who have become increasingly separated from adults, and, as a result, delayed in their opportunity to learn adult roles, work habits, and skills. While teacher advisor programs can be, and often are, created as an entity in and of themselves, our teacher advisor program is a critical component of a multi-faceted project to personalize secondary education. Further, our teacher advisor program is the outgrowth of the system's commitment to individualized instruction, the interdisciplinary approach to curriculum, and career education over the past several years.

Project Potential is a Title IVC ESEA program to personalize secondary education, grades six through twelve. Through the project we are implementing a liberal arts approach to career development which emphasizes student decision-making in response to three questions:

"Who am I?"

"What do I want to be?"

"How do I become what I want to be?"

In 1977–78 we began with grades eight and nine; during 1978–79 we focused on grades seven and ten, and during the final year of the Title IVC funding we will incorporate grades six, eleven, and twelve. The project has three components which interface with each other. One component is the classroom infusion of career devel-

opment in which the curriculum content of the arts, the sciences, the humanities, and the technologies is related to the world of work and the individual needs, interests, and abilities of the students. This component also includes the extension of classroom activities into the community where students identify and apply curriculum concepts to life and working situations. Senior students are given options for independent study encouraging them to work with community people and/or staff members in a career exploration or a career preparation context.

The second component is a group guidance program in which counselors help students clarify and evaluate their personal and classroom experiences as they relate to self awareness and career awareness/exploration/preparation. These groups also address the specific decision-making and goal-setting tasks of each grade.

The third component of Project Potential is the teacher advisor program. A trained teacher advisor is a faculty member who is responsible for developing an individual relationship with each member of a small group of students. The teacher advisors work cooperatively with their students' counselor in personalizing the learning experience of students.

Project Potential's primary focus is students, however. In order to develop and implement the student-oriented programs, the project's major investment is in staff development: providing staff members with the information, skills, and perceptions necessary to become significant adults in the lives of their students. Introductory workshops utilize consultants, staff, and community resource people to train teachers, counselors, and administrators in techniques for relating curriculum content to the individual needs, interests, and abilities of students. Participants also work with strategies for helping students to define their values, make decisions, and set short and long term learning goals. In second level workshops, staff members work with an interpersonal communication model of their choice: Affective Education, Teacher Effectiveness Training, Reality Therapy, or Transactional Analysis. These workshops heighten staff self awareness and focus on working with students in a teacher advisor mode. The project also sponsors course work outside of the system and summer workshops for the planning and design of specific delivery models and resources in each school.

The three-year goal of Project Potential is to develop a corps of teacher advisors who will:

1. Encourage and support the self-actualization of their students and
2. Enable their students to become aware of their potentialities and more responsive to the school community.

In addition to the infusion of career development, personalization of the learning experience requires an environment in which teachers are perceived by the students as people who are aware of, and responsive to, their personal needs, hopes, and fantasies. By sharing their expertise, knowledge, and experiences with students and by encouraging students to explore the relationship between the curriculum and their future options, teachers facilitate the students' setting of long and short term goals and promote the students' sense of partnership in the learning process.

A great many teachers function intuitively as teacher advisors in their homeroom and classroom settings as they:

- develop a personal awareness of individual students,
- dialogue with individual students or small groups of students,
- respond to the questions and concerns presented by their students,
- observe changes in a student's behavior or attitude patterns, and
- communicate with specialized staff members and/or parents regarding their students.

Other teachers have become teacher advisors as an extension of the career development components they have incorporated into their curricula. The limitation of this "informal" approach is that the quiet student or the superficially problem-free student often does not become part of the delivery system. Some teachers hesitate to project themselves into this role without a specific support system, further limiting the number

of students reached.

A planned teacher advisor program assigns a limited number of students to each staff member and, at the same time, clusters the teacher advisors with a counselor or similarly knowledgeable staff member who functions as a resource person. Both the student assignments and the teacher advisor clusters can be done on a self-selection or random basis; however, we have chosen to utilize the groupings and relationships already present in our schools. In two middle schools we are using the team configuration incorporating the special function teachers (arts, foreign languages, etc.) as counselors and administrators to reduce the student/teacher ratios. In the other middle school, the in-place, homeroom teacher advocate role has been expanded to include the teacher advisor function. At the high school a task force of administrators, counselors, and teachers works together to overcome the scheduling and program complexities of a 2,500 student school. Freshman and sophomore homerooms have been reduced in size, and these homeroom teachers are the teacher advisors. In the eleventh and twelfth grades, departmental configurations are more appropriate as students identify fields of interest and enroll in advanced courses. As we implement the program at this level, we will have to include provisions for students who still have not developed a specific departmental relationship. The one constant in all of these models is the grouping of teacher advisors with their students' counselors who function as the facilitator/resource member of the team.

In Attleboro a teacher advisor is not expected to be a surrogate counselor or a multiple career specialist. A teacher advisor is a staff member who knows, observes, and responds to a limited number of students, contributing to their development as a significant adult. The specific responsibilities of, and activities attached to the role of the teacher advisor vary among schools and grade levels. However, in each building the program is designed to complement and extend the on-going pupil personnel services. The flexibility of the middle school day allows for conferences and group meetings in a variety of specialized periods. At the high school we have begun with an individual conference plan. The teacher advisor uses the homeroom period or classroom setting to build a sense of community with the students. Teacher advisors are expected to meet individually with each student at least once per semester. They are released from one supervisory period during each six-day cycle and can take a student out of a class if there are no other options available for meeting. Teaching advisors contribute to staffing and CORE evaluations, and communicate with other staff members and parents when it is appropriate. They often write personal notes on our computer print-out report cards or help with course selections in addition to responding to the students' personal concerns. With their daily contact, teacher advisors are able to intervene in, or alert others -- particularly counselors -- to an incipient problem before it becomes a major crisis. It has been a rewarding experience for both the teachers and students involved.

Participation in Project Potential is voluntary. Members of our various arts and design staffs have participated in all aspects of the program. They have worked with consultants, have become trainers of their peers, have developed curriculum components as well as resource materials, and have become teacher advisors. In the latter role they utilize their intuitive and acquired counseling skills with a wide variety of students. In this role their awareness of the wider world of work and sensitivity to students with non-art related interests is critical. They are not expected to be universal experts, but they should be able to help individual students connect with the appropriate resources and people within the school and community. To meet this expectation, their training includes time in our career resource centers, on-site visits in the business community, as well as time spent with other staff members to gain a clearer understanding of the full scope of Attleboro's secondary curricula. During Project workshops they, like other staff members, share the full potential of their curriculum with the counselors and members of other departments.

The impact of Project Potential within the visual arts department can be measured

in part by the design and use of specific lesson plans, plans which involve the student in identifying and analyzing their values and in using the decision making process as the framework through which personal values and individual interests are expressed in the creative process. While this approach to developing a work of art has always been implicit in the curriculum, the explicit use of this type of exercise helps the students clarify what is important to them and why.

Other measurable examples of the department's involvement in helping students set short-range learning goals which relate to long range career/life goals have been the use of mini-grants to involve students in the working application of classroom concepts. Teams of middle school students have spent time with their teachers in local industries observing and talking with working people about the use of perspective, texture, etc. Visits have been made to jewelry work rooms, advertising offices, and printing facilities in the Attleboro area. These students convert their on-site experiences into audio-visual presentations for other classes, schools, and parents. Another mini-grant enabled student volunteers to study the work of graphics designers in their Providence studios before they themselves created a graphic map and directional symbols for an otherwise sterile and confusing collection of corridors in the high school. The final product identifies the students as the graphic designers and producers of the map and schoolwide symbols. Another mini-grant has involved the visual arts teachers with a total middle school teaching team (math, science, language arts, and social studies) in creating puppets and working with a professional puppeteer as a vehicle for sharing the research they do on careers of their choice. The mini-grant program provides incentive funding which encourages teachers to design new approaches to their curricula and covers the initial costs of these community-based projects. Effective mini-grant projects are continued by the departments.

The more important but less immediately measureable impact of Project Potential within the visual arts department is on the staff's attitudinal change toward their role as teachers and the function of their curricula. In order to be better able to advise students, they have worked with members of the commercial design, technical drawing, and guidance departments as well as representatives of the business community is compiling a resource notebook, *Your Career in Art and Design*. This notebook categorizes art related careers with each category subdivided according to function. In addition to describing the performance tasks and preparation requirements of representative art careers, the notebook includes specific four-year education plans which suggest optimal high school course selections related to these career paths. This resource book has been given to all K through twelfth visual art teachers, art-related staff members, and counselors. Students also have access to these notebooks in the career resource centers as well as in classes and guidance offices.

Having collected and organized this generalized information about art and design careers, the staff's next step was to design a questionnaire to gather more individualized information for the resource book from practicing artists in the Attleboro, Boston, and Providence areas. Each art teacher agreed to interview several area professionals. The objective of the questionnaire and interview was three-fold: first, to heighten staff members' awareness of the personal rewards and constraints associated with a wide variety of art and design careers; second, to develop a file of area artists willing to work with secondary students in class and work settings; and third, to delineate the personal self-awareness and preparation components considered to be most critical by these men and women.

This third component will lead into a critical examination and possible revision of the visual arts curriculum guides. Our goal is to provide our students not only with the opportunity to acquire relevant skills and techniques for successful careers in art and design but, more importantly, to provide them with a supportive environment and the necessary experiences through which they will be able to gain an understanding of themselves and their potential for a personally fulfilling career. Similar staff development and involvement, as well as program and curriculum revision, are taking place

throughout Attleboro's secondary schools. We begin by involving the participating staff members in the planning and delivery of pilot models prior to the full implementation of the various components of the teacher advisor model.

Rather than design a distinctly separate teacher advisor role, the intent of Project Potential is to infuse the goals of the program into the ongoing learning experience for both the staff and students. Teacher advisor models vary from the random assignment of students to staff members, to models that convert teachers into quasi-guidance personnel with all the record keeping, academic advising, and parent communications that this role implies. The random assignment approach becomes an add-on task for the teaching staff and lacks a consistent support system. The quasi-guidance model redistributes guidance responsibilities without addressing the teaching/learning process. Attleboro's teacher advisor program is designed to heighten the sensitivity of the total staff to the individual needs of our students. Given training in career development, experience with interpersonal communication styles, and counselor support teachers, counselors, and administrators have the opportunity to become significant adults in the lives of our students, helping them sort out their "todays" and plan for their "tomorrows". Information provided by Barbara Churchill.

Project Director:	Barbara Churchill
Funding Sources:	Title IVC ESEA, Attleboro School Department
Availability of Materials:	Descriptive, evaluational, and or instructional materials available for cost of postage and handling
Contact Person:	Ms. Barbara Churchill Project Director Attleboro High School Rathbun Willard Drive Attleboro, Massachusetts 02703

CAREER EDUCATION IN THE ARTS: AN UNPRETENTIOUS APPROACH

RON C. STOKES

Manitowoc, Wisconsin, is a city of about 40,000 population on the west shore of Lake Michigan. Its population is evenly divided between rural and urban, with the aluminum utensil fabrication and shipbuilding/heavy duty crane manufacture as vital industries. It is a growing area encouraged by a creative local government. Many small business establishments are locating here because of improved highway, rail, and water transportation systems.

The role of the Manitowoc Public School District plays in Arts Career Education is to make as much information as possible available to the students and to provide time

to set up the conditions for the students to discover if a career in the arts *is* or *is not* for them. We have categorized arts careers into two broad categories:

1. *Direct Arts Careers:* Art Education, Museum Education, Interior Design, Industrial Design, Architecture, Fashion Design, Advertising, Photography, Commercial Art, Environmental Design, Graphic Design, etc.
2. *Related Careers Where Knowledge of the Arts is an Asset:* Marketing, Public Relations, Home Economics, Therapy, Recreation, all media, etc.

Our modest arts career program is an integral component of the conceptual curriculum guide the art department collectively designed in 1970. To be successful, career education should be committed to print in a curriculum document and become a viable part of the day-to-day instructional program. The instructional staff of eleven art specialists have a belief and commitment to our curricular design, and teach the career experience as they would any other media or method. However, some art teachers do a splendid job; others, quite frankly, merely give it lip service.

In our program, arts career education starts with preschoolers and kindergarten children with the concept "Art Can Tell You About the World in Which You Live, Work, and Play." Through visits to the schools by community resource people, and field trips, the world of work develops as a logical extension of the K through six elementary art program. Architects, our city planner, dancers, actors, sign painters, builders, craftspersons, etc. visit all grade levels to share their expertise and knowledge with the students. A positive *self-concept*, so important to career education, develops as students learn and discover the world of work in addition to learning about themselves.

Most semester courses beginning with the seventh grade contain a component that deals with vocations or avocations within the arts. Each art instructor is charged with the curricular responsibility to teach it in his/her own way.

Arts resource centers (a filing cabinet drawer) have been established in each guidance counselor's office at our two junior and one senior high schools. They are very active centers and are regularly updated as the art staff discovers information garnered from newspapers, periodicals, and other sources.

Our art department has taken the initiative in providing the guidance staff with as much information as possible in order to answer student questions about the arts. Our positive approach has been well received by the counselors, and they have been very responsive to our program.

Our school system is plugged into the Wisconsin Career Information system – built in computer capability and in printed folder form. This low cost system will in a matter of minutes provide the student with a printout that will (a) describe a career and its salary range; (b) project the local, regional, and national job potential for that career; (c) detail the qualifications and aptitudes necessary for entering that career; and (d) list schools that will train students for that specific career. Most importantly, the system knows how to say *NO* in big bold letters. Few of our secondary students enter the job market with unrealistic goals and aspirations.

The Manitowoc Public Schools try to provide most of the necessary print and non-print arts career materials to help the student make wise career choices. We do remind them, however, that it does require hard work and initiative on their part. They are asked to invest some time in themselves and their future. We form a four-part team: student, parent, counselor, and art instructor in order to set up the necessary conditions to discover if a career in the arts or an arts-related field is, or is not, for them.

As in the elementary grades, the junior and senior high staff schedules visits from resource people and field trips to printing firms, advertising agencies, gift shops, ceramic studios, newspaper printers, etc. In addition, we try to set up short interviews with business people who are reluctant to talk to entire classes. The results of these interviews are shared with classmates. The want ads and telephone book yellow pages yield a fantastic number of job opportunities even in our small community of 50,000 people. Periodically, we have "scavenger hunts" in the public and school library to discover any and all information that is available – slides, tapes, video

tapes, filmstrips, films, books, posters, etc. The *Occupational Outlook Handbook* and *Encylopedia of Careers*, plus the D.D.371.425 classification, reveal much information and many facts. There is so much information available that one sometimes cannot see the forest for the trees. Take a look around your school system – you may be surprised.

Project Directors:	Ron C. Stokes Art Department Staff Guidance Counselors
Funding Sources:	Manitowoc School District
Availability of Materials:	Descriptive materials
Contact Person:	Mr. Ron C. Stokes Art Department Head Lincoln High School 1433 South 8th Street Manitowoc, Wisconsin 54220

INE ARTS CAREER EDUCATION

SIDNEY WILSON

The vast majority of young people receive their experience in formal education inside the public school system – but there is a need for alternative programs within this system.

Fine Arts Career Exploration (FACE) is a specialized learning program within the system, but it includes experiences outside the regular school curriculum. The planners of the FACE program believe that students in public education need to relate situations outside formal schooling to their education. Therefore, students in public education need the opportunity to investigate and participate in early career experiences in areas of their highest needs and abilities.

The purpose of the project is to answer some of the needs of high school students who are interested in the arts as a possible life/work endeavor.

Specific objectives of FACE are to aid the student in the acquisition of:

1. Fundamental knowledge in the four major arts areas of writing, visual arts, music, and theater.
2. Information by which students can make some informal decisions about their future careers.
3. An entry-level job skill in the arts areas of their choice.

The FACE project includes both in-class and community activities. In school, students become aware of job opportunities in music, theater, visual arts, and writing. Through resource materials and various class activities, students gain knowledge of elements common to all the arts. Teachers in related fields join their classes with the FACE classes to participate in guest appearances, field trips, and demonstrations.

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Beginning occupational skills are acquired at learning sites. Any business, company, or enterprise, public or private, where arts careers and jobs are present can be a learning site. The "teachers" at the learning sites are professionals in many areas of the arts. Students work on a one-to-one tutorial basis with these art professionals.

In support of the above goals and activities the FACE program has developed a range of instructional materials and media. These include the following:

Components of FACE: School and Community. A slide-tape presentation illustrating the two-fold aspects of the FACE program: students working in class and in the community.

A video tape, *Looking at FACE*, which gives a perspective of a total FACE Program, dealing in all four art areas.

FACE Presentation Pack. A booklet which includes a brief overview of the FACE Program. In the booklet are (1) Philosophy, (2) Career Cluster, (3) Community Resources, and (4) Sample instructional units.

Handbook for Planning and Implementing a FACE Program. A document which outlines the basic requirements for implementation of FACE. It is designed for those who wish to see in succinct form the management procedures and products of FACE. It includes sections on philosophy, needs assessment, materials, management, staff, budgeting and implementation alternatives and consideratins.

Handbooks for Students, Professionals, School Personnel, and FACE co-ordinator/teacher. These booklets, each separate documents, include general and specific information for those involved in the FACE Program. The Handbooks outline obligations, regulations, and duties. These handbooks are samples which may be used to develop other handbooks.

Fine Arts Career Resource Catalogue. This document lists the areas in the arts that are available as career choices along with firm names and contact people in each of the career areas.

FACE Training Manual. This document is designed for use in staff development. It is designed for those systems who are committed to implementing a FACE Program. It presents in detail the various components of the FACE Project and what specifically is involved in organizing a FACE Program.

FACE Resource File Material. Information on Arts careers – job qualifications/suggestions for obtaining further information.

FACE Curriculum Guide. This material includes the Individualized Instruction Units. Also included are creative problem-solving exercises.

Finally, the FACE program has also sought to involve parents in the program through a newsletter and community advisory committee meetings. Through these means the FACE Program has sought to activate more parental awareness of specialty career education programs and to increase parental knowledge of their children's abilities and interests.

During the period since its inception, the FACE project has disseminated, developed, and trained nine other systems in the state of Georgia under the Title IV-C Grant, which ended this fall after five funding years. In the first part of this fiscal year the staff of the FACE parent project trained or aided the adapting systems. The FACE Project is now totally locally-funded by the original host county, and the program is active in all nine county high schools.

Project Director:	Sidney Wilson
Funding Sources:	ESEA Title IV C
Availability of Materials:	Instructional materials described above
Contact Persons:	Ms. Sidney Wilson 1532 5th Avenue Claflin Center Columbus, Georgia 31901

CAREER EDUCATION IN MUSCLE SHOALS USING NEW APPLICATIONS OF TELEVISION TECHNOLOGY

MARTHA LIVINGSTON

The Muscle Shoals Board of Education is in agreement with the Alabama State Department of Education position which describes career education as a comprehensive educational approach to prepare citizens for living as fulfilled people in a predominately technical, specialized society. Career education should begin in grade one through infusion into ongoing curriculum areas and continue through the productive life of the individual. To achieve this goal, a comprehensive career education program was initiated in Muscle Shoals schools in the fall of 1977. The project will continue to operate on a pilot basis during the second year. Teachers from all schools and grade levels are participating. Area vocational school instructors will also participate during the second year.

Project activities encompass four areas: (1) staff development, (2) instruction, (3) use of television, and (4) community involvement. Staff development activities include orientation through inservice training, seminars for pilot teachers, and in-depth instruction for selected teachers through graduate study. Classroom instruction is channeled through existing instructional units using the infusion concept. Emphasis is placed on the awareness element of career education. Instructional units are developed by pilot teachers and are supported with materials from the resource center, resource persons visiting classrooms, and video tapes produced locally and commercially. The television studio located at the high school is used for closed circuit programs, production of video tapes, presentation of ETV programs, and the training of the student staff. Video taping is used extensively in interviewing and depicting workers on the job. Priority is given to taping projects where field trips are not feasible. The community involvement aspect of the project is one of collaboration with business, industry, and other community agencies in the designing of career education experiences for students, and the Career Education Advisory Council serves in a guiding capacity.

At the present time, 121 instructional units have been developed, of which fifteen are units representing art forms. Thirty-three video tapes have been produced, of which six represent art careers. Twenty-five films have been assessioned. A Community Resources Guide has been written and established, and a Career Education Resource Center has been established. The dissemination component of the project includes orientation, progress reports, and the solicitation of input from the parents of the target population.

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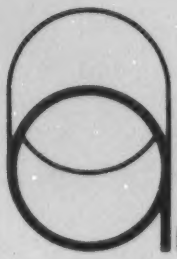
Project Director: Martha Livingston
Funding Sources: Title IVC funds
Availability of Materials: Descriptive and instructional materials
Contact Person: Mrs. Martha Livingston
Title IVC Coordinator
Muscles Shoals Schools
P.O. Box 2730
Muscle Shoals, Alabama 35660



RTISTS FROM TOPEKA, KANSAS

MELINDA OBERHELMAN and DONNA D. PAULER

There was a growing concern within the art department of Topeka Public Schools that students who had an interest and aptitude for art had little knowledge of possibilities of art-related activities in their future lives. Only highly successful painters, sculptors, and craftsmen who have established a reputation and whose works are in public demand, can hope to make a satisfactory living. Realistically, few art students hold any great expectations for selling their works. Yet those who discover a personal satisfaction and a degree of success in art need to be directed toward art-related careers. We in the art department felt that, since guidance counselors and often art teachers themselves were lacking in knowledge of career opportunities available in the field of art, there was a growing need for more career guidance for our young people. This was the motivation behind our careers program: Artists from Topeka, Kansas.

Situated on the banks of the Kaw River, Topeka, the capital city of Kansas, is a typical midwestern city. Its strong support of all the arts is evident in its visual arts galleries, civic theater groups, civic symphony, youth symphony, ballet, and other dance companies, and a bevy of local artists. Topeka's population of 142,513 encompasses all socioeconomic levels and a cross section of ethnic backgrounds. The current school population of 17,480 students includes such minority groups as blacks, American Indians, Mexican Americans, and Orientals. The school system consists of three senior high schools, nine middle schools, and twenty-eight elementary schools. An instructional specialist for art K through twelve is responsible for the art program, including inservice, curriculum development, scheduling art exhibits, administration, and workshops. Three elementary art consultants provide specialized art instruction in the twenty-eight elementary schools, serving 331 elementary classroom teachers.

Topeka Public Schools have a commitment to career education. Visual arts and career-consumer education, as well as other academic areas, are explored by fifth grade elementary school children throughout the system when they attend the Adventure Center (a school offering enrichment in art, music, science, math, and cultural heritage) for two weeks during the school year. In addition, career resource centers and media centers containing an abundance of commercially available materials are maintained in each secondary school.

Community resources are used by schools in furthering career education. The Career Resource Center and the Greater Topeka Chamber of Commerce co-sponsor a speakers' bureau. This program identifies individuals in the community who are willing to make presentations to classes and coordinates the scheduling of these individuals including local artists into the classroom. In addition, the USD 501 VISIT (Volunteers in School in Topeka) program recruits individuals to speak in the classrooms, to assist classroom teachers, and to teach miniclasses in the schools.

The school district makes further use of community resources through field trips to local art galleries and places of business; the display of student art work in the community; and exhibiting artists' work in the schools. The Artist in Residence Program, sponsored by the Kansas Arts Commission, which has brought a professional painter and filmmaker into the schools, benefits all students.

To further assist teachers, inservice training is provided in the form of after school workshops. An art department curriculum newsletter describing all art department activities, instructional ideas, and resource materials as well as brochures describing career education programs in the schools are circulated to teachers and administrators in USD 501 as well as to the community at large. The philosophy of the art department reflects and supports the continuing objectives of the Topeka Public Schools. It supports the beliefs:

1. That the visual arts offer a form of communication which develops visual literacy in each individual;
2. That through the study of art, past and present, and through creative experiences, the individual may discover who and what he is;
3. That optimum exploratory experiences in art should be available to enable each student to begin to realize his creative potential.

Students today must acquire perceptual skills as consumers and as members of modern society. Art education also offers future employment possibilities to the student who wishes to further his education. With the tremendous growth in the field of television alone, a multitude of new opportunities for careers in art have become available. Art serves as an international language among people of various cultures. A viable curriculum should be flexible and diverse enough to meet cultural and socioeconomic differences. Not all students can become producing artists, but an individual who demonstrates an interest should be allowed to grow. It is widely recognized that an educationally solid background in the arts fosters the development of well-adjusted and potentially successful human beings. With this in mind, the art department has written a middle school curriculum guide that recognizes career education as a viable aspect of the total curriculum.

In response to the growing need for career guidance for our young people, a committee was established within the art department of Topeka Public Schools with the following major goals:

1. To increase the knowledge of career choices for students.
2. To individualize career education to the needs of specific students.
3. To provide career educational enrichment experiences beyond those the schools can provide.
4. To promote greater community involvement with the schools.
5. To increase teachers' awareness of arts careers available within the Topeka area.
6. To increase art teachers' awareness of Topeka graduates who have entered art-related careers.
7. To increase students' knowledge of art careers available within the local community.
8. To increase students' awareness of Topeka graduates who have entered art careers since graduation.

Organized as a task force, the committee, which consisted of one secondary, one junior high, and one elementary art teacher, planned a series of slide/tape presenta-

tions for use as resource material in our schools. Subjects of these taped interviews were limited to former art students who had been graduated from the Topeka Public Schools and who had pursued a career in art or art-related areas.

The first step in developing these resource materials was to locate former art students who would be willing to share stories of their education, contacts, and opportunities – in short, steps to their success. Art teachers in our system submitted names of former students who were in college training for an art career or presently working in an art field. Teacher response was gratifying, and twenty names were selected from which to obtain subjects to be interviewed.

A questionnaire was developed and sent to each of these former students with a letter explaining our goal. Sample questions included the following: What schools did you attend? Do you recall specific art experiences in your schooling? At what level did you decide to pursue a career in the arts? What steps led to your career position? Has your art training been a major contribution to the position you now hold? Will you be able to assist this task force in preparing our slide/tape presentation for use in art career education?

Responses to this questionnaire were encouraging. Within a few weeks, several letters had been received from Topeka artists as well as from others who had relocated in various areas of the United States, expressing a desire to be of assistance in our arts/career program. Plans were made to send 35mm film and cassette tapes to artists who lived outside the city of Topeka. These artists were asked to photograph their work, studios, places of business, and themselves, after which they were to make a tape following a set of guidelines. Both the tape and slides were then returned to the art department. Artists who lived in or around Topeka were personally interviewed by members of the task force. An appointment was made with the artist at his/her convenience. The interview took place at the artist's place of work, and slides of the artist were taken in his/her environment. In this way the students could be given the opportunity to take note of equipment, space, and examples of the artist's work. The interview included questions about the artist's field which could provide valuable information to students interested in that particular art career. Content centered around the artist's education or training, pressures connected with his/her job, deadlines, hours spent at work, opportunities, necessary preparation for the job, and other relevant topics.

To date, architects, florists, commercial artists, and interior designers have been interviewed. The resulting slide/tape presentations were made for use in the schools and are geared to secondary students. A future goal of this program is to include presentations concerning other art careers and to complete evaluation materials and learning activities for each taped interview.

The district employs one career education administrator to coordinate both career education K through twelve and the career resource centers in the schools. For each subject there is an instructional specialist who monitors the careers program as it applies to their curriculum area. One individual is hired to recruit volunteers for art programs and as resource speakers. Seven career community advisors are available to GTC (Gifted Talented Creative) high school students in the following areas: architecture, men's fashions, photography, science film, comic strips, science book illustration, interior design, and illustration for books of verse. In addition, thirty-two trained volunteer coordinators utilize community volunteers for career education in individual schools.

The administration obviously recognizes the vital role of career education in meeting the needs of students, and translates this recognition into support of a community-wide cooperative effort involving lay volunteers, representatives of the business community, teachers, and administrators. Students of the Topeka Public Schools cannot fail to benefit from such a program.

Project Directors: Melinda Oberhelman and Donna Pauler
Funding Sources: None
Availability of Materials: Material available
Contact Persons: Ms. Melinda Oberhelman or Ms. Donna Pauler
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Topeka, Kansas 66611

CAREER EDUCATION INFUSION UNIT, FRESNO UNIFIED SCHOOL DISTRICT

KAY TOLLADAY

Fresno Unified School District, which is composed of fifty-five elementary and twenty secondary schools, began its concentration on career education in 1977 through a federal grant, ESEA Title IVC.

All content areas were to write goals and objectives for career education based on the following schedule:

Career Focus	Year	Grade
Awareness and Orientation	1977-1978	7-8
Exploration and Planning	1978-1979	9
Preparation and Basic Skills Reinforcement	1979-1980	10-12

During the summer, workshops were held for teachers of various content areas to make them into career-change agents. The money for stipends and for substitute coverage during the year comes from continuing grant monies.

The focus of this district so far has been in developing activities for content areas. Packets and strategies for implementation for grades seven and eight and grade nine have been written. This year three teacher/change agents will rewrite the art course of study, grades ten through twelve, to include career education and basic skills activities.

The Fresno Unified School District School Board adopted a requirement of fifty units of career education for secondary students which they will receive primarily through infusion into content areas. This year committees are working to design career clusters and descriptions of specific occupations within each cluster. All eighth grade students will be asked to select an area of career concentration (cluster) for grades nine through twelve.

The Career Education Infusion Units for grades seven, eight, and nine specify objectives and activities for each grade which relate career education to art. For example, in the seventh grade, in addition to other art units, art career units focus on (a) Self Awareness; (b) Career Awareness; and (c) Decision-making processes. In eighth

grade, art career units focus on (a) Career Orientation; (b) Educational Awareness; and (c) Avocational Awareness. In ninth grade, students learn about art-related occupations.

Concentration so far has been on development of written materials rather than on implementation. This is of particular concern to art teachers who do not think easily in terms of goals and objectives. So what actually is happening in the art classroom regarding career education depends entirely on the commitment of the individual teacher. There are neither implementation nor evaluation procedures in our program as yet. Fortunately, the three art teacher/change agents who will work on rewriting the course guide this year are intent on developing ways of inservicing teachers and "turning them on" to career education. If we use our funds to inservice and evaluate as well as write, we may be able to pull together a really strong art career component.

Project Directors:	Dennis Lynch Kay Tolladay
Funding Sources:	ESEA Title IVC, Title IVB and district funds
Availability of Materials:	Descriptive Materials
Contact Person:	Ms. Kay Tolladay Fresno Unified School District Tulare and M Streets Fresno, California 93721

NEW YORK CITY, BOARD OF EDUCATION PROJECTS

GRACE GEORGE ALEXANDER-GREENE

The Art Unit of The New York City Board of Education has been promoting, developing, and collaborating in a variety of projects in career education in the visual arts. Some examples are the following:

A survey was sent out by the Art Unit to approximately five hundred art and art-related firms, businesses, and studios in New York City asking for information concerning the nature of their work and the preparation needed to enter their field. Approximately one hundred were returned. The responses indicated to us that a general basic art program in school classes was necessary for all children before children should enter any areas of specialization or "career" art programs in the schools. Using our respondants as contact people, the next step was to provide teachers with career awareness experiences so that they could know more about art in the world of work. An all day field trip for high school art supervisors was arranged so that they could make on-site visits to these locations in New York City, report back their findings, and use the field visits as a starting point for doing the same with students in their own schools. The visits included interviews on location in fashion, graphic arts, media production, retail crafts, printing, advertising, etc.

A second project, a prototype program, was developed with the help of the Smith-Greenland advertising agency. Under the direction of representatives from the agency, students from Brander's High School took part in an advertising mini-course.

Another program was offered through The Learning Cooperative of The Division of Educational Planning and Support with the assistance of the art unit. An all-day Fashion Careers Conference was held for high school students throughout the city. All phases of fashion were represented in the conference so that students could talk to professionals in the field. Some of the workshops were "hands-on" and even included an on-the-spot hair styling session by a stylist from Vidal Sassoon! The conference was designed both to involve students and to help teachers in designing their own conferences.

I gave a course in video in connection with The Film Board of Canada and another course at The Board of Education to train art teachers in using Portopak equipment so that they could send students out to do video taped interviews of artists in the world of work. I also produced short video taped interviews on location at the studios of David Levine, with noted charicaturist, Jim Hensen, producer of The Muppets, also a dress designer and toy maker. These tapes were offered for use in the schools.

A comic book seminar for students was sponsored by my department with the co-sponsorship of Sol Harrison of DC Comics, Warner Communications. It was held in the cafeteria of one of our high schools on a Saturday morning. Four hundred students came from all over the city to have a hands-on workshop with one of the top men in the business. About one hundred children brought their portfolios along, hoping that Sol Harrison and his artists would review them. They did. From the larger workshop, a smaller group of students was selected to attend another session at Warner Communications where Sol Harrison gave each student a one-to-one consultation on a possible career in the field.

Presently, the Office of Career Education of the New York City Board of Education is sponsoring two outstanding programs called The After-School Occupational Skills Program coordinated with my office. One is at Parsons School of Design. The other is at The School Visual Arts. The programs are taught by Board of Education teachers and use the facilities and, sometimes, visiting faculty of these two professional art schools. The programs take place Saturdays and during the summer.

Finally, Open Doors, a non-profit education program is currently sponsoring with The Office of Career Education and The Art Unit Center for the Humanities and the Arts, a special in-service course for teachers: Educators in The Work World; New York, Art City. Teachers are making on-site visits and interviews which will be compiled in a print-media form. This will be distributed among all high school art and guidance teachers.

Project Director: Grace George Alexander-Greene
Funding Sources: Board of Education, New York City
Availability of Materials: Descriptive Materials
Contact Person: Ms. Grace George Alexander-Greene, Head Art Unit
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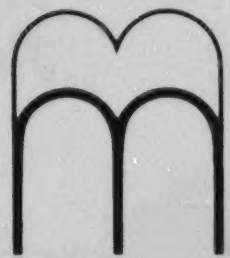
SECTION

DISTRICT-SPONSORED PROGRAMS IN SPECIAL SCHOOL SETTINGS

38 Art career education programs exist in a variety of special school settings. A number of these programs were established in magnet schools, schools designed to aid integration efforts by attracting students from across an entire school district. Other programs have been established in other kinds of school settings, settings conducive to advanced kinds of study and training in the arts. Kent Anderson and Margot Schevill report on career education programs in magnet schools specializing in the arts. Lolita Green and Cathy Simpson describe programs in other kinds of magnet schools. Marie L. Larkin describes a special school acting for talented and motivated high school students in St. Louis, and Mollie R. Kerr reports on a special school setting designed to train students in commercial art production.



ILWAUKEE'S VISUAL AND PERFORMING ARTS HIGH SCHOOL: A "CAREER SPECIALTY" PROGRAM

KENT ANDERSON

During the 1967–77 school year the Milwaukee Public Schools, an urban school district of over 100,000 students, embarked on a new direction for its secondary schools. The concept of High Schools Unlimited, advocated by Superintendent Lee McMurrin, envisioned each of Milwaukee's fifteen high schools as providing a specialty program in a careers area. The areas identified correlated generally with the fifteen career clusters suggested by the U.S. Office of Education. Career specialty programs are also a crucial part of an effort to integrate Milwaukee's public high schools. Open to students citywide, the career specialty programs are intended to provide students with a means for acquiring entry level skills in a career area or the means to engage in advanced career exploration activities. Students participate in activities both in the school and at various sites in the community. Technical advisory committees provide ongoing information regarding the appropriateness of curricular offerings in terms of preparation for employment and/or postsecondary education.

Among the first career programs to be identified and implemented was the Visual Arts Specialty Program which was placed at Bay View High School, a large 2,400 student facility on the edge of Milwaukee's south side industrial area.

The charge given to the school district's art leadership was to design a magnet school program that would meet the twin goals of being an effective career preparation program and, also, of serving a successful magnet school role in attracting district-wide students as part of our desegregation effort.

Several interesting challenges were by-products of this exciting new venture. Developers of the program were aware that

1. Milwaukee already had a large and highly respected trade and technical high school with intensive programs in commercial art, photography, and architectural design.
2. Milwaukee's fourteen other high schools all had excellent art departments of up

to ten teachers presenting varied offerings – including commercial art – and the advantages of traditional and other neighborhood school opportunities.

3. The existing art program at Bay View, consisting of six outstanding art teachers in a separate, although physically contiguous area, had already established a reputation for an excellent art program, but this was to be separate from the new "career specialty" program.

After much discussion with art leaders in the community and the school district, and in consideration of the need to establish a program different from existing programs, one that could attract students city-wide as well as complement and co-exist with the established Bay View art department, an emphasis upon the "Design Professions" was identified as the major thrust of the new program.

Unique courses that would prepare motivated and capable students for careers as graphic, industrial, interior, theatrical, fashion designers as well as for careers in other design-related professions were planned.

Within weeks, a teacher/program implementer had been identified, new rooms remodelled and equipped, a classroom converted into an art gallery, a technical advisory committee from the city's art leadership established, and student recruitment brochures and procedures prepared. The program began in January 1977, with one teacher and approximately forty students.

Major Goals

In development of the Career Specialty Program at Bay View, several primary goals were identified. They were:

1. To provide intensive training opportunities for the design professions;
2. To provide students with opportunities to meet with professionals and consultants from the various career areas in the arts concerning the opportunities in the various art areas;
3. To provide instructional settings that would allow examination of the interrelationships among various art forms.

As the program evolved and developed, additional goals have been identified. These include:

4. Promoting interracial and intercultural relationships and understandings;
5. Exposing students to field trips, colleges, consultants, businesses, and actual professional problem situations;
6. Promoting students' awareness and involvement in the artistic ideas and endeavors of the Milwaukee community;
7. Stimulating creative potential through portfolio development and presentation;
8. Introducing students to direct and independent off-campus learning experiences in their related studio and career areas.

To keep the career specialty goals and actions "on course," a technical advisory committee was formed as one of the initial activities in the developmental process. Members of the committee included the art director of Milwaukee's major television/radio station, an architect, the educational curator of the Milwaukee Art Center, representatives of Milwaukee area university art departments and commercial art schools, the state art supervisor, the art director of the Milwaukee Public Museum, a local businessman, a parent, students, and local school and district art staff.

Evolvement of the Program

By the end of the second year of the Art Careers Specialty Program, a number of changes had been incorporated into the original concept. Drama and dance components were added to the original art and music career program to form VAPA, the Visual and Performing Arts High School Program. A full-time arts coordinator (a former art teacher) was added to the staff in order to coordinate transportation schedules, manage budgetary problems, meet with parents, coordinate advisory committees, contact consultants, and perform a myriad of other service needs that were taking

valuable instructional time from the Careers Program staff.

The art program has now grown to three teachers, and the Art Careers student body to approximately two hundred. The total VAPA Program has over five hundred in its four-year program. While most of the original student enrollment was for a half day only, with students remaining at their home school for part of the school day, a majority of students have now transferred full-time into the Bay View Program.

Problem Areas

Any new program can be expected to encounter problems as it evolves and grows. Luckily, none of the problems that confront the growing Bay View program were major ones, but it might be helpful for other program developers to know about the nature of such problems. They included:

Transportation. Since students enroll from all over the district, a complex transportation system prevails. Routes are continually being refined to increase speed and efficiency, but minor "foul-ups" continue to occur.

Modification of goals. One of the original goals of the program: the introduction of inter-arts concepts, courses, and activities, still is undergoing "start-up" problems, although an exciting new "seminar" concept is now successfully underway.

Student recruitment. This is a logistical communication problem, since all eight through tenth grade students in the Milwaukee Public Schools must be informed about twenty-three discrete career-oriented programs ranging from the arts to computer technology.

Competition for students. Within the "pool" of able and interested art students are many who prefer to remain in their neighborhood schools. There are many art instructors who, as naturally as basketball coaches, prefer not to share their talented students since they rightfully believe that they can also provide quality education.

Budgetary uncertainties. While initial funding for this program came from local school district funds, Federal Title VII magnet funds have contributed to major portions of the program. The annual need to await grant award announcements and other outside funding resources, CETA and Artists-in-Schools programs, adds a disturbing uncertainty to the beginning of each school year.

Future Directions

Entry levels. At the inception of the program, sophomores, juniors, and even seniors were admitted to sustain an instructional program. Plans now call for entry at the ninth grade level allowing for an intensive four-year instructional sequence.

Entry skills. Logistical problems have so far precluded requirements for portfolios or other audition requirements at the entry level. Plans are being formulated to work towards a reasonable utilization of such procedures to ensure a program of quality.

Advanced placement. The advanced placement program in both studio and art history areas will be a program component in the near future.

New innovations. While Bay View has emphasized the two-dimensional design professions, exciting new involvements with working craftsmen and others in three-dimensional processes are now being planned.

Specific Kinds of Learning Activities

A series of special courses was developed for the Careers Program. The only prerequisite for entry into the program was the basic high school art course titled Art Foundations. This is the typical year-long introductory course where experiences in all major studio areas -- painting, printmaking, ceramics, sculpture, jewelry, etc. -- are presented in units of varying lengths, along with concepts relating to visual perception, aesthetics, and art history. The new specialized courses include:

Design studio. A one-year course which emphasizes the importance of form and design in the solution of visual problems. Design as the basis of all significant art is investigated in class by means of two- and three-dimensional problems using a wide

variety of materials and techniques. Growth in each student's ability to conceive original ideas and translate them into professional level graphic design is the primary goal.

Art Careers Seminar. This year-long course examines the growing number of visual arts/communication professions which are available to able and interested young people. Arts-related career areas are investigated via discussion, field trips, visiting consultants, and creative assignments. These areas include graphic design, interior design, fashion design, industrial design, stage design, and the work of the illustrator, architect, and photographer.

Crafts Concepts. This one-semester course applies creative design concepts to three-dimensional, crafts-oriented problems. A wide variety of materials are introduced with emphasis on innovative application of various media, craftsmanship, creative potential of materials, and the related challenges of spatial design.

Environmental Design. A one-semester course which investigates man's use of space to improve the quality of life through the understanding and application of aesthetic principles. Students explore urban architectural concepts and land design principles through such creative art media as filmmaking, videotaping, and other graphic processes.

Inter-Arts Seminar. Interrelationships between the arts are explored in this team taught course. Students develop understanding of the various art forms through involvement in learning activities that build on shared experiences with other arts areas. The primary goal of the Inter-Arts course is to familiarize the student with similarities and differences among the visual arts, dance, drama, and music.

Off-Campus Learning. Senior students are placed in internships with various professional artists in the metropolitan Milwaukee area. Typical placements might include work in costume design with the nationally known Milwaukee Repertory Theatre, exhibit design at the Milwaukee Art Center, graphic design apprenticeships in various commercial art studios, and other art/design-related placements. These internships are flexibly scheduled and include seminar-type discussions and skill development classes at Bay View.

In addition to these special courses, students are encouraged to pursue areas of need or interest within the regular Bay View art department. Well equipped studios and knowledgeable instructors offer semester or year-long courses in painting, photography, ceramics, textiles, art metals/jewelry, sculpture, drawing, and commercial art.

To assist students in planning programs that will provide them with appropriate art and academic courses, a series of model programs has been developed. In these programs, requirements and electives have been designed to prepare students for a variety of post-secondary educational options. Separate schedules assist students contemplating enrollment in art schools, liberal arts colleges, and technical training institutions. A job-entry course designed for the student who wishes to go directly into the world of work is also available.

One of the instructional goals of the Art Career Specialty Program has been portfolio preparation to provide students with a sense of their ability in relation to others, as well as an understanding of the need for appropriate presentation of their work. Although the Art Specialty Program is at this date less than three years old, program graduates have already received art school scholarships and found jobs.

Students enrolled in the program have been able to experience a number of unique activities as a result of the emphasis on strong utilization of community resources. Two large outdoor murals have been created in cooperation with professional artists. One of these, over fifty feet in length and fifteen feet in height, was painted on the exterior wall of a neighborhood business under the guidance of a noted South American muralist who had a CETA grant in the Milwaukee area. Other Bay View students were flown over Milwaukee in a city alderman's private plane to sketch their impressions of the city. These sketches were then translated into a giant

42 weaving which now hangs in City Hall.

While these and other unusual learning opportunities occur, the critical instructional component of the Art Career Program remains its keystone courses: The Design Studio and Art Careers Seminar. These two-hour courses introduce students to perceptual, compositional, and art-media-mutilization skills and concepts and, in addition, provide numerous opportunities to meet artists, visit studios, schools, and galleries, and engage in rich learning experiences throughout the community.

Project Directors:	Jack Traut Kent Anderson Robert McLaughlin Jack Kavis Donald Mohr Cal McIntyre
Funding Sources:	Board of Education, Title VII, ESAA, Artists-in-the-Schools
Availability of Materials:	Descriptive brochures
Contact Person:	Dr. Kent Anderson Curriculum Specialist/Art Education Art Office Milwaukee Public Schools P.O. Drawer 10K Milwaukee, Wisconsin 53201

AREER EDUCATION, ARTS MAGNET PROGRAM, HOPE HIGH SCHOOL

MARGOT SCHEVILL

Many factors contributed to the founding in 1978 of the Arts Magnet at Hope High School in Providence, Rhode Island. Voluntary desegregation was one factor. Another was the need for special interest programs at the high school level, with an emphasis on career education.

To place the Arts Program in perspective, a look at the Magnet Programs in Providence is necessary. In September 1978, four special interest programs were inaugurated. Community relations were encouraged by placing these special interest programs in comprehensive high schools that were close to relevant community resources:

- Health/Sciences near several hospitals and Rhode Island College;
- Government/Law and Business/Management near the State House, Supreme Court, and the downtown business district;
- Visual Art, Theatre, Music, Dance, and Writing near Brown University, Rhode Is-

land School of Design and Museum, and Trinity Square Repertory Company. The faculty for these programs was drawn from within the Providence School Department. In addition, consultants were used, partially funded by the Rhode Island State Council on the Arts. Students could apply to any program, even though the high school was not in their district, and much effort was put into recruiting students from the eight middle, private, and parochial schools. Of the total population of 5,000 students, about 450 or 9% were involved in Magnet Programs.

A project called the "Center for Career Education in the Arts," which ran from 1975 to 1977, served in some ways as a model for the Arts Magnet. Karen Carroll conceived and administered the project, which was funded through the Career Education Office of HEW and the Rhode Island State Council on the Arts. This was a supplemental program, and students traveled from all over the State to attend. For acceptance into this program, students auditioned and interviewed. Art and writing students brought samples of their work. Theatre, dance, and music students prepared a short piece for audition. Some students were gifted and talented; others were accepted because they expressed a strong interest in an arts area and had a good academic record.

The academic core subjects were taken at the students' home base high school in the morning. The Arts Program began at 1:00 p.m. each day and continued until 4:00 p.m. Students earned two academic credits for their work.

Career education was an important component of our magnet program. The staff was inserviced by Karen Caroll, so that an understanding of the basic concepts of career education was developed, concepts dealing with self-awareness, the world of work, and the decision-making process. These concepts were implemented into the curriculum by each staff person. During the first semester of the program, however, results were disappointing. Students were pre- and posttested, and it was determined that their knowledge of self and the world of work, and their ability to make decisions, had not appreciably increased.

Because of this, during the next academic year career education was treated as a discrete element within the program and scheduled for one afternoon each week. Various group and individual activities were pursued, and when students were again tested, the positive results confirmed the success of this approach.

This approach, therefore, was used at the Arts Magnet at Hope High. The make up of the students at Hope High was quite different than that of students at the Center for Career Education in the Arts. Only students from Providence were eligible, and they were accepted on the basis of interest and self nomination. Hence, there was a broad spectrum of talent. Students did not go through the audition process which had proved so informative for both faculty and students at the Center for Career Education. The numbers were also larger: 159 students were involved with the largest numbers in visual art (44) and threatre (46). The faculty consisted of eight regular members, a coordinator for the project, and consultants.

The input of consultants in the Visual Arts Program, was especially stimulating for the staff and students. Artists-in-Residence from a program implemented by the Rhode Island Council on the Arts served as consultants. Working artists in the disciplines of photography, ceramics, and printmaking spent a certain percentage of their time working in situations alongside the regular teacher, creating in a collaborative environment.

The visual arts curriculum focused on the fundamentals of design, including logical and intuitive approaches to two-dimensional and three-dimensional studies. Students were placed in the beginning or intermediate level on the basis of their skills, not their age. Class and individual critiques were an ongoing part of the teaching. In addition, the outside stimulation of frequent field trips to art shows in the community proved very worthwhile to students and faculty.

The Career Education component occured on Thursday afternoons. It lasted the usual Magnet double period, or ninety minutes, and replaced the regular classes. The student body was divided into two groups of ninth and tenth graders, and eleventh

and twelfth graders. The younger students explored art areas other than their areas of concentration in weekly workshops. I, as their resource teacher for the arts, led the career seminars with the eleventh and twelfth graders.

There were four aspects of the career education program:

Teacher advisement. Each faculty member was responsible for dealing with the students on a one-to-one basis as well as in the classroom. The work of the art students was constantly evaluated and discussed so that attitudes and personal needs could be addressed. In this on-going process, self-awareness was stressed, and the skills of decision-making were introduced and developed.

Faculty and student sharing. At the beginning of the year, each faculty member presented himself or herself to the student body in an individual performance. For example, one of the art teachers was involved in media. Surrounded by TV sets, she presented a TV program on the arts, one she had produced for children. The other art teacher presented his recent paintings and discussed his life and experiences as an artist-teacher. Throughout the year students shared their work. Art shows were presented in a handsome gallery, a former art room converted with student labor and designed by the art teacher.

Self-assessment process. In the career education seminars the older students explored areas of self-awareness, the world of work, and the decision-making process. A few sessions involved the senior counselor and other faculty who discussed colleges, professional schools, and employment opportunities open to the students with a high school diploma. Entrance requirements for college, such as the Scholastic Aptitude Test, were discussed, and students were notified of dates and locations for taking the test. On other occasions, self assessment materials were administered by members of the faculty. The materials used were from the Technical Education Research Center (TERC) in Cambridge, Massachusetts. These materials had been previously used at the Center for Career Education. One form asked students to match one's abilities and interests with specific careers in the arts. Another asked a student to project what he might be doing in the year 2000.

Career Panels. The focus of this aspect of the Career Education program was the world of work. A perspective was formed on the ways artists work: working alone; working with others; sharing with others. A panel format was used. One panel focused on people who had an arts background and were in non-arts-related careers. Artists from the community were invited to participate, and in some instances brought in their work. The format of panels varied as involvement with the students was a goal, and this was affected by the environment and seating arrangement. In some cases, the chairs were arranged in a circle, and the panelists were seated among the students. In the art gallery students sat on the floor, around the panelists. On one occasion the students and faculty formed small groups and shared the panelists. In some instances, through these panels students made a direct connection with an artist and interviewed him or her at a later date. This process could lead to internships for the seniors and perhaps jobs when they finish school.

In September 1979, the second year of the Arts Program began with a total population of over two hundred students, twelve faculty, and a number of regular consultants.

An audition/interview process had been pursued during the spring that enabled students to be appropriately placed prior to the beginning of school. During this process, a need was discovered for students who had expressed interest in the program, but who, it was thought, would not be able to successfully compete because of academic or other problems. A new program called Learning Through the Arts was created for them. Visual art teaching techniques were used to help these students improve their basic skills while keeping their interest in the arts alive.

During this second year, there have been a number of modifications to the Magnet Arts Program. The Writing Program has been expanded into a media program which would address the world of commercial art. Both verbal and visual skills can be developed in this way. Careers in journalism, advertising, television, and film will also

be explored in addition to the more traditional careers for visual artists. This course will be team taught by one art teacher and one speech teacher, with writing consultants.

The Career Education Program has also been expanded. The students are grouped alphabetically into four groups so that students from different disciplines meet each other. They are rotated quarterly, and experience in one quarter each an exploration in art, music, theatre, and speech-communications. Career education concepts are addressed in this class so that faculty will then be able to counsel students concerning an appropriate arts area for future concentration.

Career education for sophomores relates to work styles as explored in the career education seminars previously discussed. Class projects are pursued, and a greater emphasis is placed on skills development. Juniors will experience the same Career Education seminar format. The seniors are treated as a discrete group with individualized plans. These students have been directed to pursue three goals:

1. To work on their portfolio;
2. To meet with their counselor, preferably with their art teacher, to explore post-secondary education, grants, etc.;
3. To begin to explore the arts community: initially, to make a survey of contacts; to send a letter requesting an interview; and, when suitable, to arrange for an internship.

As a resource teacher in the arts, responsible in part for the implementation of the Career Education Program in the Arts Magnet, I have found my involvement exciting. Part of my task this year has been to serve as a liaison person between the Middle School principals, teachers, and counselors and to expand the use of career education as an important teaching tool. The Career Education Program is both flexible, and responsive to the needs of the students and the arts community of which they hope to be a part one day.

Project Director:	Margot Schevill
Funding Sources:	Providence School funds
Availability of Materials:	Descriptive materials
Contact Person:	Ms. Margot Schevill Magnet Programs 86 Fourth Street Providence, Rhode Island 02903

HYDE PARK CAREER ACADEMY, CAREER EDUCATION PROGRAM

LOLITA GREEN

Career education at Hyde Park Career Academy evolved as a result of a dying urban community's desire to revitalize. Hyde Park High School in the Woodlawn community of Chicago was in serious trouble. Blackstone Ranger activities in the 60's were dramatically reported by the media, and the school and community were identified with gang-related activities. A school that had been previously a leader in academic

excellence within educational circles, now attracted only students who "needed" an education as a requirement. Such was the fate of Hyde Park High School.

Something had to be done. The Woodlawn Organization, a community umbrella group, took the first step by formulating a twenty-year plan to rehabilitate the area physically. But what about the social, emotional, and educational reconstruction of the neighborhood? The community went to the Chicago Board of Education for assistance, and, in keeping with the neighborhood concept of educational involvement, the Board of Education agreed to assist in the total revitalization of the area. Hyde Park High School was made the main target for new educational energy and innovation. Nine million dollars was to be expended for physical rehabilitation, and there was to be a new focus on career education. The result is Hyde Park Career Academy.

In making these changes, there was a need for a structural design that would accommodate the new ideas. A schools-within-a-school design was recommended. Four separate schools or units were established to operate under the overall structure of Hyde Park Career Academy. Each would have a separate coordinator, staff, resources, and students. The regular high school offers Woodlawn youth new programs and emphasizes reading improvement, computational skill development, and decision-making. An alternative to the traditional program, called a Transitional Center, assists Woodlawn neighborhood youth who have failed in the traditional program. These are "reached" with innovative curriculum approaches and a staff devoted to the concept of personalizing education for each student involved. To lure back the Woodlawn young adults who are headed for professional careers, a magnet school was designed as the third school-within-a-school. In addition, it was hoped this magnet program would draw students from across the city who were on or above grade level in reading and computing. Finally, a college center provides undergraduate, graduate, and continuing education opportunities for high school juniors and seniors, community residents, and area professionals. This is the structural design.

Curriculum innovations within these separate units have been just as striking. Career education at the Academy seeks to bridge the gap between the world of schooling and the world of work. The thrust is not in the area of vocational training, i.e., preparation for entry level jobs, but on exposure to career possibilities, matching personal qualifications with job requirements, and developing options for post high school choices.

Strategies for implementation of career education include the following:

1. Developing a four-year sequence with yearly defined subject selection options;
2. Articulating a program of career awareness and career exploration that covers the sixteen clusters mandated by the Illinois State Board of Education;
3. Teaching basic skills that relate to the largest number of potential jobs.

The backbone of the career program was the systematic year-by-year plan for implementation as the high school moved into a fully reorganized career academy four years later. In 1976–77 a career awareness course was made mandatory for all freshmen. In the next year a career exploration sequence was introduced and developed. In 1978–79 juniors made choices of career preparation options, and in 1979–80 seniors select career specialization programs. A three-year sequence of courses is offered to second year students. Choices are based on information made available in the freshman career awareness classes. An ongoing program of career exploration and testing helps sophomores to refine or revise career options. By junior year, all students are required to select a specific career focus although this decision can be made earlier.

Seven focus areas were designed. The three that relate to art are Communications/Media, Design, and Fine Arts. These interdisciplinary programs require the cooperation of several departments in exposing students to the wealth of opportunities available at entry through professional career levels in these cluster areas. The English Department pairs with the telecommunications laboratory in the first focus area of

Communications/Media. Home economics, industrial arts, and the art departments join forces in the second area, Design. And the art and music departments share responsibilities for the Fine Arts focus area.

The support services for the curriculum plan are enhanced by a number of innovations:

- A career center houses resource information, materials, films, projects, etc., to supply career education needs;
- Bimonthly, a career spotlight program invites speakers who function as role models to share their expertise with students in an assembly;
- Community development monies help fund the establishment of a telecommunications laboratory, one of two color component operations in the Chicago Public Schools;
- The school guidance department has initiated group guidance and counseling sessions for each young person to aid in knowing who he or she is, and where he or she can go;
- An advisory resource committee from the community lends its expertise to administrators and teachers in keeping programs up-to-date. The individual members of this group also assist by lending the use of their facilities for tours, as sites for employment, and as targets for internships.

Curriculum materials for the fine arts and telecommunications programs include a departure from traditional approaches. Career units are infused into the course of study throughout the year. In each of the four schools-within-a-school, the focus and scope of the class material meets the personal and academic needs of the students in that school.

The capstone of the career program at the Academy will be implemented in the spring of 1980. Plans have already been initiated for the first Hyde Park Career Academy "outternship." Four hundred Academy seniors for one week in late April will be sent out of the school and into the working world. There, they will complete senior academic work projects based upon observation and limited participation in the world of work in a field they would hope to select for future employment. With this program our career development for young adults at Hyde Park Career Academy runs full cycle. Information provided by Lolita Green.

Program Directors:	Walter Pilditch Weldon A. Beverly Jr.
Funding Sources:	Chicago Board of Education
Availability of Materials:	Descriptive materials
Contact Person:	Mrs. Lolita Green Public Relations Coordinator Hyde Park Career Academy Project 6220 South Stony Island Avenue Chicago, Illinois 60637

ART CAREERS UNIT, EIGHTH STREET MIDDLE SCHOOL

CATHY SIMPSON

Eighth Street Middle School in Milwaukee is a citywide speciality school which students from all over the city attend. The school is located in a very stimulating environment for motivating students. We are within walking distance or a short bus ride from the Central Library, the Museum, Marquette University, the Art Center, and other places in the downtown area which provide excellent stimulation for study.

Our school was developed during the court order to desegregate the school system. The student population comes from every area of the city, and we have the good fortune to have a wide ethnic and racial mix including an integrated staff. We have a student population of approximately 325 students. Despite the fact that the students come from about seventy-six different schools with different social-economic backgrounds, they all have one thing in common: they are all approaching, or are in, the age of puberty. That makes this age group a challenge every year.

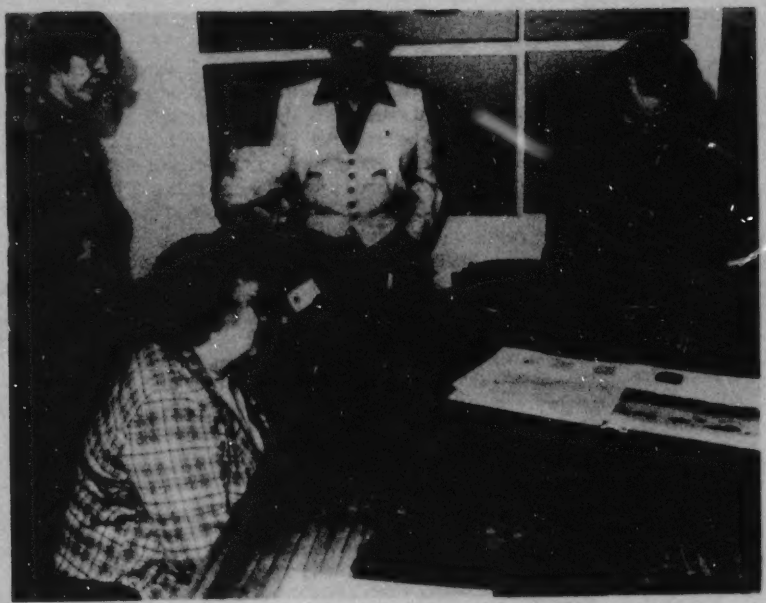
The Art Careers Unit evolved partly from having professionals in the area of art speak to my classes in conjunction with various units of study. For example, architects and university students in architecture were invited to speak when we did a unit on the urban environment. The Art Careers Unit partly evolved when students throughout the school expressed some interest in art careers for our all-school Career Day. Finally, my thoughts about actually doing an entire unit of study on Careers in the Visual Arts developed from my feeling that exposure to many areas of the visual arts is important for any school student. It seemed to me that my students should have the opportunity to be exposed to visual artists and persons involved in visual art careers and to have them understand that art skills can be used beyond a hobby: the visual artist can be found in places other than the classroom, museum, or art gallery. A student's creative energy can be developed into art as a livelihood.

The Unit on Art Careers began during the spring semester of the 1978–1979 school year with the idea that there are many careers in art which can provide an individual with a good, interesting, and well paying job. The goals for the students were the following:

1. To meet people who are involved in art careers;
2. To learn what training is involved in pursuing an art profession;
3. To visit art professionals' places of business.

It was my hope that the students would be able to accomplish at least two of the above goals and form some opinion about a particular career. The Careers Unit was undertaken only with my eighth graders. These students choose art as an optional course.

Being in an Individually Guided Education school, my students are given the chance to make decisions about what they will study. I establish a unit that will have several choices within the format chosen. In the Art Careers Unit, the students made three choices from the following: art education, fine art, illustration, political cartooning, photography, museum curatorship, architecture, interior design, graphic design,



and industrial design.

Students were required to sign a contract with me which gave further information on how to achieve the desired goals. Those students who felt that they could not fulfill the contract by the means that I devised, had to sign the contract indicating they would confer with me to meet the goals in another manner. I do not contract for grades, but I do contract to make students responsible for their assignments and to make certain that they understand their obligation to a written agreement.

The Art Careers Unit was implemented in two ways. First, a Milwaukee Public School Program called Expansion of Educational Experience or The Triple E Program, was used in order to arrange for visits to art professionals in the community. The program is designed so that students go out into the community in small groups under adult supervision to interview various people who would be connected with a particular unit of study. Field trips to various resource persons in the area of art were scheduled through this program. Second, the students worked in the classroom on art projects relating to a particular art career. I worked closely with the eighth grade language arts teacher in using stories read in her class to develop subject matter. The students were familiar with the material they had read, and so the obstacle of "I can't think of anything" was partly removed. The class had ready one or more of these stories: *Call of the Wild, Diary of Anne Frank,* and *Herbie's Ride.* After discussing what various art professionals did in their job, students were assigned to undertake a particular piece of art associated with that career. For example, if the student had read *Diary of Anne Frank* and the career choice was political cartoonist, the student was asked to do a political cartoon using the story as a source. If the student had chosen illustration as the profession and had read *Diary of Anne Frank,* then an illustration was developed from the story. Class projects were graded on how well students met the criteria for the particular art career they were to demonstrate. The students received a grade both from me and from their language arts teacher. Thus both in and out of the classroom, students were made aware of a range of arts careers. Students were exposed to real "blood and guts" visual arts professionals on field trips, and they experienced what artist professionals did for a living when they created art work related to a particular art area in the classroom.

Evaluation of the Art Careers Unit occured in a number of ways. A questionnaire was given to the students who participated in the field trip program. The students were asked four questions:

1. What did you learn about art careers during this unit?
2. Which trip did you like best?
3. Do you feel that this was a worthwhile unit?
4. What are your suggestions for next year?

Some student comments to the question "What did you learn about art careers during this unit?" are the following:

"How political cartoonists get information on drawing the picture and how commercial artists make advertisements."

"That I'm not interested in the unit on art careers."

"You have to know what you're doing."

"Not much really."

"How important it is and how many years you have to take in order to be good at it."

Student comments to the question "Do you feel that this was a worthwhile unit?" are listed below.

"Yes, it tells you what's open."

"Yes, we got to experience the different types of careers and if we liked them or not. We also got out of school."

"No, because it would have been better if we would have just did some projects."

"Sort of, the field trips were fun, but some seemed boring."

"Yes, because the people we went to were helpful. I learned pretty much stuff."

"Yes, because it gets students to find out how a field has begun for this person."

I reply on student evaluations, because they are usually honest, and I was happy to know that most of them learned something from the unit about visual art careers and enjoyed it.

I feel that the unit I began last year can be expanded upon and modified. I do feel that I would narrow down the number of choices and try to obtain more career information. I believe that I would also consider not doing all of my goals for one unit. We found that libraries lacked materials on visual art careers suitable to our students' age levels. Finally, anything can be made to look good on paper, but the interaction between teacher and students, the interaction of the students and the resource person in the community, and the attitudes of the students themselves determine how well the unit of study will succeed.

Project Director:	Cathy Simpson
Funding Sources:	School funds
Availability of Materials:	Descriptive Materials
Contact Person:	Ms. Cathy Simpson 3152 N. 47th Street Milwaukee, Wisconsin 53216

COMMERCIAL ART/ PRODUCTION PROGRAM, EAST LOS ANGELES OCCUPATIONAL CENTER

MOLLIE R. KERR

For many years now there has been a real need in art education for a comprehensive training program for commercial art production. It has long been the contention of the advertising art industry that schools were failing to develop qualified entry-level production people. While many colleges, universities, and art schools offer fine training in the aesthetics of design, they do not stress production knowledge and skills, the very skills for which the demand is greatest.

The three-year-old Commercial Art/Production program of the East Los Angeles Occupational Center was conceived in order to fill this need. The program was sponsored by the Los Angeles Unified School District. An advisory board of fifteen professionals in the commercial art field was instrumental in the planning and devel-

opment of the program. It was agreed that in order to be truly relevant to the needs of the industry, the program would have to teach not only production skills, but also the business realities of the advertising industry.

Such a program would require the most up-to-date materials, tools, and equipment and, most importantly, a working professional as an instructor. As the designated teacher, I called upon my thirteen years of experience in designing the Commercial Art/Production course. The purpose of the course is to prepare twenty trainees in a maximum of 1,200 hours for placement in a paying job within the commercial art field. To this end, we operate as an in-house studio with support facilities in cold-typesetting and printing. Our trainees work and learn as professionals by doing real jobs for real clients, usually non-profit organizations such as the American Heart Association. This gives the trainees first hand experience in dealing with all aspects of doing a job from start to finish. Printed samples of his work comprise half of a trainee's portfolio at the completion of the course.

The program can be divided into four stages:

1. **The student screening.** Applicants are carefully interviewed to determine their qualifications for, interest in, and comprehension of this work. They are made aware that this is not an art class but training for a job. If applicants' portfolios are acceptable, they tour the studio facility and are asked to spend time with present trainees, who are the best sales people for the program. They may also be asked to complete a production test in which neatness and the ability to follow directions are judged. Trainees who are accepted are evaluated individually in terms of their art experience and background, and their course work is designed to fit their own personal needs.
2. **Methodology.** At the East Los Angeles Occupational Center, we have an open-entry, as in the business world, can occur at any time of the year, and there is no semester structure. Beginning trainees may be adults changing vocation, art school, and university students polishing up, or high school students who come part-time for three hours a day. Each trainee therefore is unique in both skill and experience, and usually each is at a different level of progress within the course. Lessons in the basic techniques: pencil, ink and marker rendering, washes, gouaches, etc., have been systematized, numbered, and placed in packets so that trainees may progress individually. Students work on these basic techniques for three hours in the morning. Practical production and jobs are done in the afternoon. In addition, we have a library of books and special industry publications, enabling students to keep abreast of the design field. There are occasional lectures and demonstrations by professionals in the field on their work. These lectures are videotaped for future viewing. Field trips which include art shows, tools of the trade shows, and visits to printing houses and suppliers, help to make the trainee aware of what he will encounter in the industry.
3. **Concept to finish.** Trainees who have progressed sufficiently in the course are given the opportunity to produce a job. The trainee is expected to handle the job from start to finish, and thus learn by doing all the various stages necessary in producing a finished piece. The trainee meets with the client in the conference area where they discuss the client's needs and perhaps the trainee's ideas. The trainee will then do up a set of rough ideas for presentation to the client, and later a final comprehensive of the approved idea. With the final comprehensive approved, the trainee begins the task of coordinating the production of the art work. A working schedule must be set, along with a billing and production schedule. In producing the art, the trainee is encouraged to employ fellow trainees who may help with illustrations, design ideas, paste-up, or do whatever the job may require. This team-work idea is stressed to discourage the "I did it all" attitude, and to encourage and develop communication among associates. Finally, the trainee is expected to handle the ordering of type which may be needed, to order paper from suppliers, and to see that the printing job is of good

quality. The trainee is given copies of the printed piece to be included in his final portfolio.

4. **Professionalism.** Developing a professional attitude in the trainee is a vital part of the Commercial Art/Production Program. From the initial interview to the day they complete the course, this important aspect of the occupation is stressed and reinforced. A professional studio atmosphere prevails in the classroom and trainees are expected to conduct themselves accordingly. They are expected to be on time or to call in, if for some reason they are late. They are expected to dress suitably and maintain a business-like and cooperative attitude. The importance of a business-like telephone manner is stressed. Trainees are coached in how to deal professionally with their clients, and to handle problems which may arise in the process of completing a job.

The final polishing of the trainee occurs in putting together a professional, practical portfolio for job interviews. The portfolio contains a comprehensive sampling of the work done in the class, and includes printed pieces of the jobs they have completed. A personal inventory book is put together with a biography, a letter of recommendation, and job experience information. Trainees design their own resumés to be given to prospective employers.

The entire aim of this year of training is to graduate a person fully prepared for the work they will encounter: one who is familiar and at ease with his chosen field, realistic and confident in his abilities. The goal of the East Los Angeles Occupational Center is placement of all of its trainees, and this has been accomplished in the Commercial Art/Production program. The commercial art field is large and growing larger, and its demand for competence and talent is great. This program has enabled its trainees to meet these demands and achieve success.

Project Director:	Mollie R. Kerr
Funding Sources:	Los Angeles Unified School District
Availability of Materials:	None
Contact Person:	Ms. Mollie R. Kerr East Los Angeles Occupational Center 2100 Marengo Street Los Angeles, California 90033

HONORS ART, ST. LOUIS

MARIE L. LARKIN

Honors Art seeks to be no more than a small, quality, half-day program for highly talented, motivated students in the visual arts. The program began in 1967 when there appeared to be a need for more individualized instruction for talented students in the St. Louis public high schools.

Since public schools belong to everyone, the students included both the academically gifted, and students from alternative situations which included some slow learn-

ers. High school art teachers were asked to recommend unusual talent, as evidenced by students who came to them in the alloted fifty-three minutes, the length of the average art class in the secondary school.

Honors Art has been an integrated program for twelve years. Students attend their own high schools in the morning and Honors Art in the afternoon. Students are required to travel to the Department of Art Education each day for a period of two hours of instruction. This has often meant a trip across town which could be as long as ten miles or more. No special bus passes are issued to these students. They arrive not only by bus, but by motorcycle, car, and on foot.

The long-range goal of Honors Art has always been to nurture talent in the St. Louis city area in order to preserve a heritage of fine art and to train young artists and architects for the future.

Honors Art teachers all have special disciplines within the area of art. They have been selected for their training, competency, and ability to teach. Most of the teachers teach in an elementary situation in the morning, and teach at Honors in the afternoon.

There are relatively no discipline problems, as the students are somewhat more mature.

A fund for professional artists has been included in the budget, and this allows the artists in the community to become an integral part of instruction. Students may on occasion apprentice with a practicing artist and spend some days in the artist's studio.

Some Honors Art students have had the opportunity of learning gallery management. Gallery management was added when the Board of Education opened its own children's gallery in the Board of Education building, the "4th R Gallery." Here, students had the experience of displaying works and handling sales and promotion.

The curriculum of Honors Art is near college level. It offers a strong background in art history and appreciation as well as drawing, painting, graphics, metalry, ceramics, sculpture, photography, and film making. Art appreciation has included among its goals a familiarity with the collections in the St. Louis Art Museum and Steinberg Hall at Washington University. In addition, students visit such architectural sites such as Christ Church Cathedral and the old and new St. Louis cathedrals. A two-day excursion to the museums in Chicago or Kansas City is made each year.

Of particular significance is the proportion of funded scholarships which our students have won to quality art schools. Honors Art seniors have averaged eighty percent funded and renewable scholarships in the past five years.

The most prestigious scholarship has been the Conway Fellowship from the Washington University School of Fine Arts, which can pay as much as $16,000 over a period of four years. Two of the Honors graduates have won this fellowship. Other graduates have attended the Chicago Art Institute, Yale, and the Kansas City Art Institute on scholarships. Two graduates are now teaching art in the St. Louis Public Schools. One teaches at the Washington University School of Fine Arts.

Honors Art is known in the community. When the existence of the program was threatened two years ago by changes in structure within the school system, two outstanding young men now in art school on scholarships, called board members, spoke for Honors before the Board of Education, and rallied parent and community support to retain the program.

Honors Art students have won many awards. In 1978 their filmmaking won first in Missouri and third in the nation in the secondary category.

Attendance grew in ten years from eight to 145 students. Two years ago Honors was moved from spacious quarters to a crowded third floor in an inner-city school. Honors survived because students from throughout the city continued to come. At last Honors has moved into its own building where it will merge with a newly formed Honors Music program, a welcome addition.

The success of the program is closely related to highly trained, creative, and dedi-

cated teachers. These teachers do far more for students than teach. Portfolio counseling begins when a student enters the program. Student art is photographed and filed for prospective scholarship entry, and a student knows where he stands from the beginning.

But isn't dedication and excellence in teaching the key of most successful school programs today? One Honors teacher taught a young artist to read in order that he could pass Air Force tests. He had come to the class because he liked to draw, but he was classified as "a slow learner." When he scored highest on an oral art history exam, the teacher realized that he was not really slow.

Another artist-teacher still counsels her students attending college. This same teacher went to a bar one Saturday night to "rescue" one of her high school students who phoned the teacher when she got into a situation she could not handle.

The degree of humanity exercised by the Honors teachers makes for a firm but close relationship with students. They soon realize that the teachers are genuinely interested in them as people.

Perhaps this is a direction for education in general to consider in the malaise of the moment.

Project Director:	Marie L. Larkin
Funding Sources:	St. Louis Schools
Availability of Materials:	Descriptive materials
Contact person:	Dr. Marie L. Larkin, Supervisor Honors Art Program St. Louis Public Schools 6593 Smiley Avenue St. Louis, Missouri 63139

SECTION

SECONDARY SCHOOL ART CAREER EDUCATION COURSES OF STUDY

58 Career education efforts exist as specific courses of study for secondary school students. Michael Karzen, John Robinson, Daveda Movitz, and Betty Trentham Nease describe three art career education courses given in regular secondary school classroom settings. Career education courses, however, also occur at other times and in other kinds of environments. Joan Allemand reports on a course which exploits alternative settings for career education. Al Hurwitz describes an evening and Saturday course which makes use of existing classroom facilities.

ROBERTO CLEMENTE HIGH SCHOOL BILINGUAL COMMUNICATIONS PROGRAM

MICHAEL KARZEN

Roberto Clemente High School is located in the Humboldt Park area in Chicago's near-northwest side Spanish community. Predominately Puerto Rican in composition, the school numbers well over four thousand students. Named after the major league baseball star of the Pittsburgh Pirates, the school is housed in a modern eight-story air-conditioned, escalator facility designed by the firm of the late Mies Van der Rohe and was opened in the fall of 1974.

The second floor of this facility is devoted to the Art and Communications Program. An eleven-member art staff working out of six art studios, offers a fundamentals program of two and three-dimensional design and photography, as well as advanced courses in studio painting, drawing, sculpture, graphic design, ceramics, and fabric crafts. Also located on the floor is a modern print shop equipped with offset presses, darkroom facilities, and photocomposition equipment which is used to prepare camera-ready copy for school and outside print-job projects. The floor also boasts a highly sophisticated television and radio section which has distinguished itself at the city and national level for the quality of its visual and broadcasting productions. Finally, the resources of the center include a well-equipped photography studio, a school yearbook office, and a newspaper workshop.

The present state of the Art and Communications Program is the result of a development that occured over a number of years. To better appreciate how this came about, a little background information is necessary.

For many years a working relationship between the Art Department and the Print Shop had existed due to the production of an annual linoleum block calendar. Students in the Art Department designed and cut the blocks, and the Print Shop reproduced the calendar.

In 1965 after the acquisition of an offset proess, it was decided to produce the school newspaper in the school on a more frequent schedule, as well as a new offset annual calendar that would also allow the art students to develop experience in the preparation of color separations.

During the production of these newspapers and art calendars, discussions began to take place among the art, print, and journalism staffs regarding the feasibility of other

productions. A literary publication was proposed and initiated utilizing the resources of the Art, English, and Graphic Arts areas.

By 1968, the art and print instructors had begun to seriously discuss the need to expand the Art Department's offerings to include commercial art skills. That same year saw the establishment of a commercial art summer program taught jointly by the print and art instructors and supported by the Department of Vocational Education through one of its consultants. This same staff person was responsible for putting us in touch with Low's, Incorporated, a local catalog manufacturer which expressed an interest in assisting local schools in developing relevant communication programs.

That summer our students developed a series of two-dimensional layouts, three-dimensional package designs, and logo ideas. On a weekly basis, through the efforts of Low's creative director, we were able to visit advertising agencies such as Leo Burnett and J. Walter Thompson, as well as important design studios and book publishing houses. We came in contact with members of the Artist Guild of Chicago, who voiced concern for a relevant and effective communications program that could prepare students for either job placement immediately after high school graduation or for professional art school or university study.

The summers of 1969 and 1970 saw the continuation of the Commercial Art Program and the establishment of this course into the regular school program. During this period as well, the planning for a new high school began in earnest. Pleased and delighted at the growth of the new commercial art component in the Art Department, our principal strongly supported a communications facility for the new high school. The design of the second floor at Clemente is the result of our advice.

Bilingual programs had begun to grow dramatically at this time, and a mandate was given to the Board of Education of the City of Chicago and other cities to meet the needs of Latino and other foreign-born children. It was for this reason, therefore, that the Central Office felt the need to add a further dimension to the Communications Program at Clemente. The original communications team of art and print shop staff was enlarged to include a representative from the television and radio staff, a Spanish teacher, and an English and drama teacher. These five teachers wrote a highly sophisticated communications arts curriculum that defined guidelines for the committee's activities and identified the subject areas that would operate within these guidelines. The committee also proposed a variety of interdisciplinary projects that could utilize the skills and talents of the communication participants and other school resources during the summers of 1974 and 1975.

The curriculum guide stated its objectives and concerns in the beginning of the plan. Some of the major goals were the following:

1. To provide students in the Bilingual Communication Arts Program with a coordinated and integrated learning environment through effective use of departmental resources;
2. To develop activities which relate to the cultural background of the students;
3. To broaden and enrich the students academic and personal horizons by making them aware of the scope of the field of visual communications and its infinite possibilities;
4. To provide a program realistically designed to prepare students for a professional art school, university, or visual communications training;
5. To cooperate within the framework of a team concept in which ideas, activities and projects are shared, discussed, and implemented by students under teacher supervision;
6. To afford students an opportunity to work within a professional setting by developing working relationships with private and public communication organizations;
7. To make available a terminal program in certain aspects of the curriculum for those students not interested in, or financially unable to pursue formal training beyond the secondary level;

8. To establish an advisory board of outside practicing professionals to aid in the development and implementation of curriculum planning.

The design of the program articulated a number of interdisciplinary projects which could use the committee's and the school's resources. We presently undertake two of these projects on a regular basis. A bilingual monthly calendar of events is published which also includes horoscopes (English and Spanish) and yearly themes. Last year's theme dealt with articles on animal conservation; several years ago it was career education. These calendars utilize the skills and talents of the graphic design, photocomposition, photography, graphic arts, English and Spanish teachers, and students. The material is processed and monitored by the communications coordinator, a member of the art staff with reduced classroom responsibilities. A second project, *Mundo Joven* (World of Youth), is a periodical that comes out four or five times a year and is the joint responsibility of the Spanish and English teachers of the committee. The Graphic Design Studio, Photocomposition Class, and Graphic Arts Workshop give appropriate assistance when needed.

Through the dissemination of the calendar and *Mundo Joven*, we were asked to produce a summer newsletter for the CETA program of the Board of Education of the City of Chicago. We have over the past three years produced three newsletters per summer using students as writers and photographers. Each production run amounts to ten thousand issues. The past year has seen us increase the size of the newsletter to sixteen pages of articles and photographs related to the Board of Education CETA activities. The print section has also produced an extensive final report which includes articles and evaluation results of the summer program.

The earlier successes of the radio and television classes with filmmaking have brought this section of the Communications Program to the attention of the Mayor's Office and has resulted in twelve film commercials on the arson problem to be released on prime-time television early this fall. The section has also prepared and aired seven fifteen-minute radio programs for the local WBEZ radio station.

Perhaps the most important single development in the program to date, and the major reason for our present success, has been the entry into our activities by Ogilvy and Mather, a large international advertising agency. In the fall of 1977, Ogilvy came to us looking for minority students with communication skills. Our previous experience and curriculum planning made this a natural alliance of similar concerns and objectives. The Ogilvy association has resulted in employment opportunities for a growing number of our students (twelve at the last count) both at Ogilvy itself and at a number of photo, print, and television firms and stations. The agency has also become a prime support for our radio and television section, playing an important role in publicizing that group's superb film presentations. Aside from the school support that Ogilvy and Mathew has afforded us, it has also made meaningful contacts with the Board of Education of the City of Chicago in an effort to develop an effective communications program on a city-wide basis. The first step in this program has been to develop teacher/communication skill workshops. These workshops have been suggested by communication representatives gathered together by Ogilvy at a joint meeting at Ogilvy between industry and the Board of Education personnel.

The program has come a long way from its early beginnings over a decade ago, and the promise exists of more student opportunities.

In conclusion, a restatement of the reasons for Clemente's success would appear helpful to all interested in pursuing similar program directions:

1. The support of local and district administrators is a prerequisite for the program's effectiveness.
2. Good working relationships with the communications staff based on mutual respect is essential. The teachers must get along well.
3. The teachers must be highly motivated.
4. The current thrust in minority hiring has been of singular importance to us.
5. The support of Low's early in the program planning and Ogilvy and Mather at the

present time, has made this program work. Seeking our private sector support is therefore vital to success.

Project Director:	Maude Carson, Principal Robert Clemente High School
Funding Sources:	Chicago Board of Education
Availability of Materials:	None
Contact Person:	Mr. Michael Karzen Roberto Clemente High School 1147 N. Western Avenue Chicago, Illinois

CUBBERLY HIGH SCHOOL ART DEPARTMENT CAREER EDUCATION PROGRAM

JOHN RUBINSON

Through the School Improvement Program of the Department of Education, state of California, the art department of Cubberly High School has been actively involved in career education. Career Units are a part of regular art classes. In addition a Career Art Course is offered in which instruction is given in basic skills and processes needed for entry level employment in the commercial art field.

Both of these courses meet specific objectives set by the School Improvement Program Committee:

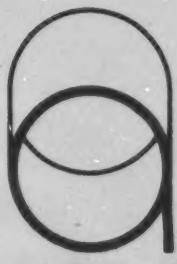
1. Providing individualized instruction,
2. Providing career and occupational skills-based learning experiences,
3. Developing artistic sensitivities,
4. Identifying and providing training for skills needed in adult life,
5. Meeting special needs of exceptional individuals,
6. Involving the community in further development of off-campus learning programs.

Within the Career Units components of art classes, students experience lectures, demonstrations, slide presentations, and film strips. Guest lectures and presenters have included professional jewelers, ceramicists, illustrators, advertising directors, and representatives from college and university art departments. In addition, students view a range of films and filmstrips. Field trips have been arranged to a commercial ceramics studio, a firm of architectural engineers, a computer graphics studio, and commercial jewlery business.

In the Career Art Course, students are prepared for entry-level jobs as advertising illustrator, sign designer, layout artist, paste-up artist, fashion illustrator, and record jackets and package designer. Instruction is given in basic concepts and methods of good commercial art skills. Classroom work provides practice in the areas of drafting,

pen and brush lettering, advertising layout and illustration, fashion design, air brush techniques, and portfolio preparation. Field trips are arranged to advertising agencies, print shops, publishing plants, and artists' studios. Depending upon previous knowledge and ability, the course usually requires nine months to complete. At the end of the course, a student's work is presented in a portfolio for evaluation by a group of local commercial artists.

Project Directors:	John Robinson Frank Seeley Jan Schwartz
Funding Sources:	State of California, Department of Education, School Improvement Program
Availability of Materials:	Descriptive and instructional materials
Contact Person:	Mr. John Robinson Cubberly High School 4000 Middlefield Road Palo Alto, California 94303



RTISTS-IN-RESIDENCE AS CAREER LINKS: THE BOSTON UNIVERSITY, NEWTON NORTH HIGH PROJECT

DAVEDA MOVITZ

Six visiting artists from the art faculty at Boston University have visited Newton North High School to talk about their own work, to show slides of their work, and to explain and demonstrate the historical and artistic development which led to their kind of vision. Thus, six different disciplines were represented on six school days scheduled throughout the year with each visitor also dealing with career information regarding his or her area of specialization. Drawing and Painting was covered by Phyllis Berman, Photography by John Messina, Sculpture by Mariana Pineda, Printmaking by Sid Hurwitz, Ceramics by Elmer Taylor, and Jewelry by Vincent Ferrini.

Students from Newton South High School, the Newton community, as well as interested students on open campus, made up the audience for the morning film lectures which preceded work in the art studio. During the slide presentations, the artists discussed their lives and their work and showed examples of art movements, artists, and the kinds of experiences which have influenced their own direction. As an example, Phyllis Berman expressed her indebtedness to Piero della Francesca, and in her slide presentations she clearly demonstrated the relationship between the work of that artist and her own use of color and form.

Afternoons were spent in the art department studios where the artists informally chatted with students about materials, tools, individual problems, safety, aspirations,

strengths, fears, etc. Here the artists demonstrated techniques and defined terms. Above all, they brought a sense of reality to their field, a field which perhaps had been just a dream to some of our adolescents. An integral part of this segment was a discussion of how artists survived and earned a living.

Ed Leary, chairman of the Art Department at Boston University, was helpful in assisting us in making contact with his faculty. The open campus coordinator at the high school also assisted in publicizing the program to the 2,500 students who attended this comprehensive high school, as well as to the public-at-large.

The entire program came about as a desire on the part of Boston University to express their appreciation to the five teachers in the high school art department for their role in the student teaching program.

Project Director:	Daveda Movitz
Funding Sources:	Newton Public Schools
Availability of Materials:	Information on program
Contact person:	Dr. Al Hurwitz, Coordinator Visual and Related Arts Newton Public Schools Newton, Massachusetts 02160

CAREER EDUCATION IN ACTION

BETTY TRENTHAM NEASE

Career Education in the Visual Arts has been an integral part of the art curriculum at Ringdall Junior High School for the last five years. The program evolved at that time in response to the following concerns which emerged from discussions with students and former students: (a) art students generally were not aware of jobs or careers which the study of art could lead to – with the exception of painters, potters, and sculptors; (b) students did not differentiate between hobby-type activities and those which could be relied upon for significant income; (c) students expressed a desire for assignments to be relevant or applicable to daily living. Many that I talked with were disenchanted with school in general and did not feel that the things they were learning related to their present or future life; (d) students in high school and college were productive in classes they enjoyed but were unaware of the type of careers or jobs to which these classes might lead. Many of the college students had no plans following graduation except to "get a job somewhere."

One of the goals of junior high education in our district is career education. Since the necessity for employment faces most everyone, I felt compelled to do what I could in my own field to focus some time on this subject. I did not feel that a vocational approach would meet the needs of the majority of my students. I wanted to design a unit of study that included the following objectives:

1. Increase the meaning and importance of classroom art projects by showing their relationship and value in employment.

2. Assist students to discover the vast variety of art-related jobs which are available to those who qualify;
3. Show how artists contribute to functional items we purchase or use daily, as well as producing fine art;
4. Show the rewards of effort, skills, and knowledge in the world of employment as well as in the classroom;
5. Create an interest in planning for future employment; involve the community in the project as much as possible;
6. Put the responsibility for learning on the student rather than on the teacher.

Our setting contained all the ingredients necessary to make the unit work. Ringdall is one of six junior high schools in Bellevue, Washington, which is a suburb of Seattle. Our enrollment is about 575 students. The economic level of the homes ranges from middle-class to affluent. The parents are supportive of the school and are involved in the activities of their children. This attitude has been of great help to me as the program evolved. Our community is well known for being art oriented. In addition to these factors, I have a principal and vice-principal who have encouraged my efforts.

I first started with field trips to places that would give students insight into art careers. While the experiences met my objectives and proved quite informative, this became an impossible task. I teach seven Basic Art classes each year; and the numbers of students involved and the frequency of substitutes required in my absence demanded a change in the method. As an alternative, I devised a research assignment, with the belief that junior high students respond better to "doing" than to "listening." The idea is to have students seek out information pertaining to visual art careers or jobs and then report to the class so that all will benefit from the experience. Research can be done by reading, telephone, personal interview, visit to place of employment, or writing letters.

My goal is to encourage students to plan for their future. It is not intended to sell them on art careers. The methods used are intended to stimulate interest in learning about other fields, also.

Their goal is to collect as much information as possible and to present it in an interesting way to their class. The choice of visual art topics is left open, but suggestions are made. Students can ask parents about acquaintances who may be professional artists. They can contact galleries which maintain lists of local artists categorized by their media. They can use the yellow pages of the phone book under suggested headings. And they can use a page of career suggestions I prepare and hand out which includes artists in local businesses and industries. They are also given lists of references available in our library.

Pupils are given about eight weeks to complete the assignment. The final date is announced. Classes are advised to complete the research and give the report as soon as possible to avoid forgetting or worrying about it for an extended length of time. They can work alone or in groups of not more than three people. Only one report is permitted on each type of job, so they find it to their advantage to choose their topic and sign up for it as soon as the assignment has been explained. The "sign-up" avoids duplication. People who decide quickly get their first choice.

They are also asked to choose a day to give the report. This is noted on a calender with their name(s) and subject. It is their responsibility to give the report on the date chosen without being reminded. They can check on the date at any time by looking at the calender. They are permitted to change the date or the subject if the request is made before the due date. However, only one report is scheduled per class period, so they must reschedule to an open date if they can find one available. Human nature being what it is, those signing up first tend to choose the later dates. Thus the longer they delay, the sooner the report must be given. This factor alone has proved to be a powerful motivation for making quick decisions. In most classes, the "sign-up" is virtually complete within three days after the lesson is presented.

To avoid disagreements regarding the expertise of the people who were to be

studied, it became necessary to limit the subject matter to full-time jobs, careers, or professions. These are defined in the following ways: "full-time" indicates that the artist works at the job daily for at least five days a week; "career" or "profession" is defined as showing either the result of extensive schooling in one subject or life-long experience in one field of work. The resulting expertise is expected to produce the capability of financial self-support.

Hobbies and avocations are discussed, and their importance noted as sources of leisure activities, a means of additional income, a means of providing a sense of accomplishment, and a means of personal expression. Students are asked to find out in interviews if the full-time artist started by using art as an avocation or a hobby, and if so, why.

Junior high age students are notorious for their frequent and lengthy use of telephones. However, they tend to develop "phone fright" (after dialing the number) when calling to set up an interview. So recommendations are made about planning what to say – with notes, if necessary – before the call is placed. They are also cautioned about thoughtful use of the artist's time, and other courtesies.

Local artists have been generous in granting interviews during the business day. With the assistance of my principal, we devised the "Individual Field Trip" form to permit students to leave school for brief periods of time to carry out their research. This is an option, not a requirement. However, about ninety-five percent of the reports were the result of interviews at the job location, so this description will emphasize that method. The field trip form is to be signed by teachers whose classes will be missed, by parents, and finally by me to be sure that all the necessary signatures have been secured. The signatures indicate permission. I asked teachers to withhold their signatures if they believed that the absence from their class would not be in the best interest of the student. I have received excellent cooperation from the teaching staff in this matter. The completed field trip form is filed in the attendance office at least one day before the absences are to occur and serves as notification and reason for the absences. Permission is limited to not more than one half day. Students and parents are responsible for their own transportation. The school is released from liability during their absence. Bellevue has extensive bus service, so many students are able to make the trip independently. Parents sometimes prefer to provide transportation.

This device has been a strong factor in the success of the program. The students are elated at the prospect of freedom from the classroom for a few hours. They also have a sense of purpose, importance, and self-reliance in their mission. They become involved in the working world in an intimate way that would not be possible in the classroom and probably would not happen without this kind of motivation. Their enthusiasm usually carries over into the oral report, which adds to the interest of the audience. In five years, only one case of misbehavior during absence for this assignment has been brought to my attention.

The basic requirement of the research is to find answers to study questions. Questions included: (a) Type of work done; (b) How artist became involved with his/her work; (c) Advantages and disadvantages of this work; (d) Salary or income range – low to high. (Students have to be cautioned not to ask the amount of the artist's present salary or income); (e) Chances for advancement (or business expansion for self-employed artists); (f) Availability of work, or demand for products; (g) Kind and amount of training, education, or experience required. Pupils are encouraged to think of other questions. Reporting answers to these questions alone makes them eligible for a "C" grade. A higher grade can be earned by the following means: (a) Taped interviews; (b) Speakers brought to class. (c) Examples of artist's work shown to class. (This is a requirement for an "A" or "B" grade); (d) Slides, films, or photographs shown to class. They are encouraged to use their own cameras.

When interviews are taped, students are asked to review the tapes for quality and interest. They are expected to play for the class only the most important portions. Since many students own portable tape recorders, this is a popular activity. I am able to

check out recorders for others who want to use them. It adds to the appeal when we hear some of the information in the artist's own words and voice.

The speakers who have been brought in by students have provided some of our most delightful experiences. I check each request for this credit to be sure that the speaker is a specialist in a field related to visual art. Most speakers have prepared elaborate presentations with excellent photographs or slides to illustrate their talks. Pupils are responsible (with help) for making all arrangements, checking out and setting up audio-visual equipment that will be needed, and introducing the speaker.

Since this is a visual subject, many forms of photography play vital roles in the reports. Occasionally students bring in films that we normally would not have access to. When they visit artists whose work is too large to bring to class – a sculptor for example, they frequently show photographs they have taken with their cameras during their visit. The pictures are shown on our opaque projector so that all can see clearly the things that are being discussed. Artists have been quite generous in loaning examples of their work to show the classes, and parents are helpful in transporting it when help is needed. For the artist, it is an unexpected form of advertising. Students are responsible for using (with assistance and instruction) the film and slide projectors, recorders, opaque and overhead projectors, or any other type of audio-visual equipment that is available at our school. They frequently come in after school to practice using the equipment the day before their report is to be given.

Many of the skills they acquire in this assignment are useful in other classes. In addition to learning to use the audio-visual equipment, they are strengthening skills in writing, researching, interviewing, and public speaking. It also contributes to their vocabulary and their ability to talk about art.

To insure variety, I keep art projects going during the entire semester. They are asked to use good judgment in whether to use class time for art projects or for preparing their reports. They are encouraged, but not required, to prepare reports outside of class. This prevents their falling behind in project assignments. When two or three work together, they usually spend one or two class periods organizing and rehearsing what they plan to say after the information has been collected.

Students who work together are eligible for the same grade if there is evidence of an equal amount of effort in preparing and presenting the report. Each student is required to prepare and present his own portion of the assignment. Criteria for grading are explained and posted for easy reference. If students give the report on the date they have chosen, they are eligible for (but not guaranteed) an "A" or "B" grade. They are also graded on preparation, presentation, and effort. Preparation includes: use of audiovisual equipment; number of examples shown; extent and quality of discussion; answers to study questions; amount of additional information. Presentation consists of: familiarity with subject matter; organization; use of notes; volume of voice. Effort is self-explanatory.

We have had some interesting highlights in the presentations. One group was investigating what visual artists contribute to television production. The cameramen at the television station made a film of the group as they toured the studio from arrival to departure. Then they gave the film to the students, who showed it to the class while each person contributed comments (enthusiastically) about what he had seen and learned.

A company that silkscreens wallpaper showed our pupils through their studios from design rooms to production, and then loaned them a public relations film about the entire process, which was shown at school.

A T-shirt company showed three students the process of designing and screening T-shirts. This included idea sources, color separation techniques, screening processes, and packaging and marketing methods. T-shirts were given to the pupils to keep so they could show their class the final product. Everyone in the audience wished he had chosen that topic.

An interior designer for the J.C. Penney Company prepared an elaborate presenta-

tion showing some of the problems he is required to solve and how he uses art principles to do it.

We have heard reports resulting from interviews with a craftsman blacksmith, a museum curator, and a university art teacher.

PacCar is a local industry that builds "things that move on wheels," including freight cars and heavy construction equipment. Two seventh grade boys, with help from one of the parents, invited the head of the graphics department at PacCar to speak to our class. He arrived, with his assistant, and presented a comprehensive slide show of what his department does, how they do it, and how their activities relate to the products the company produces. The two boys had visited the graphics department and had been permitted to assist in preparing a title slide for the presentation. The slide included the school name and the boys' names. This made the whole class feel more personally involved in the experience. A great personal satisfaction for me was that the assistant to the art director was a former student of mine.

Each year I learn about some of my former pupils who follow through and have decided on careers in visual art. They frequently come back after graduation from high school to tell me of their decision or to ask for advice.

I have compiled an extensive file of newspaper clippings which help students contact local people involved in various forms of visual art. Our librarian and counselors have been most helpful in acquiring printed materials for additional reference. Our counselors also try to include artists in the "Career Day" speakers for ninth graders. This event occurs twice a year.

I make revisions in the format and requirements of the assignment each year as the need arises. One of my current problems is trying to help pupils relate salary expectations to standards of living. To junior high students who have a small allowance, a salary of $75 a week sounds impressive.

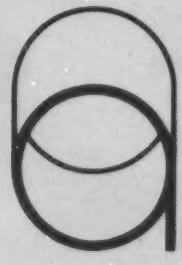
I have learned many valuable things since I started teaching this unit of work. I have been amazed at the number of art-related positions my students have discovered in their investigations – jobs or professions that I did not know even existed. So it has been enlightening for teacher and pupil as well. Also, because of the cooperative efforts in career education of all our teaching staff, most students I talk with now have ideas about where they are headed in the world of employment. That is a step in the right direction.

The association with the business community has been beneficial to our school as well as to our students. We have received enthusiastic cooperation. The practicality of education has been directly communicated to people who would otherwise have no contact with the classroom.

I believe also that this method of teaching is flexible and can be modified to work in many environments and on other educational levels.

If we are to enhance our contribution as art teachers, we must be responsive to the present and future needs of our students. A vocational approach to teaching is appropriate where the choice of art as a career has already been made. It does not meet the needs of other students who, in life situations, will be art spectators, art collectors or purchasers, or leisure-time artists. Our responsibility is to determine the probable uses of art in the present and future of all our students and prepare a balanced educational diet to meet their requirements. Career education should be part of the menu.

Program Director:	Betty Trentham Nease
Funding Sources:	School funds
Availability of Materials:	Descriptive materials
Contact Person:	Don Matheson, Principal Ringdall Junior High School 11650 S.E. 60th Street Bellevue, Washington 98006



RT TEACHERS' AIDES

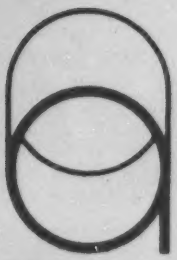
JOAN ALLEMAND

Through the Community Internship Program at Beverly Hills High School, students intern with a variety of sponsoring businesses. The program, designed to give students firsthand business and professional experiences in the real world of work, is coordinated by the high school's Applied Education Center. The program offers students the kind of experience that only on-the-job training can provide, as well as the opportunity to uncover vocational aptitudes and interests.

Under this program, eleventh and twelfth grade students interested in art as a career have been placed as teaching aides in classrooms teaching art, tutoring students, and helping with classroom duties under the direction of the art supervisor. For this service, students receive five units of school credit upon completion of the semester.

Students have also been placed as interns in the fields of architecture, graphics, and media.

Project Director:	Joan Allemand Dean Turner
Funding Sources:	Beverly Hills High School
Availability of Materials:	Descriptive Materials
Contact Persons:	Dr. John Allemand, Art Supervisor Beverly Hills Unified School District 255 South Lasky Drive Beverly Hills, California 90212
	Mr. Dean Turner, Director Career Education Beverly Hills High School 241 Moreno Drive Beverly Hills, California 90212



RCHITECTURE: THEORY AND PRACTICE

AL HURWITZ

Architecture: Theory and Practice in Newton, Massachusetts, began because of frustration at my inability to introduce it into the regular school program. Lack of adequate staff and funding led me to the community-at-large for support for an evening program which could be open to students of both high schools.

Although my goals were fairly well defined at the outset, adjustments were made in light of the faculty who volunteered to teach the course. As an administrator, I went through the following steps in developing the program:

1. I wrote a rationale for the project and discussed it with the assistant superintendent. After receiving his approval, I checked with the principals of our high schools to be certain that credit could be awarded for the course.
2. I sent out a memo to each principal in the entire system, requesting names of parents who either were architects or were in related professions.
3. After compiling a list of some two dozen names, I wrote each person, explaining the need for and the nature of the course and requested that they donate one evening of their time to deal with their area of specialization. From the group that responded favorably, I selected nine who most adequately covered the major areas of concern. To this I added a professor of art history from Brandeis University, whose responsibility was to set the stage for the nine specialists by giving the students a basic vocabulary which would relate to style, history, social issues, etc.
4. During this period, I also made certain that a location was available in a school that already had evening classes. In this way I saved the cost of custodial fees.

Having structured the course according to the faculty that emerged, I sent out a notice to all teachers who I felt would promote the idea among their students – history and language arts as well as art teachers. I also sent notices to school and local newspapers and made certain that parents and teachers were encouraged to accompany students.

The objectives of the course were: (a) to dispel misconceptions about the nature of architecture by providing useful information based upon the careers of practitioners in the field; (b) to have students meet with architects who were literate, pleasant, and possibly models for adult behavior; (c) to present an image of architecture as an exicting and demanding profession highly relevant to the immediate world of the student. The major topics of the course were as follows:

Introduction to Architecture (three sessions)
The Training of Architects
Designing the Home
Landscape Design
Restoration and Reconversion
City Planning
The Architects Collaborative
The Social Role of Architects

Each session took two hours and involved the use of slides, architectural models, and in some cases demonstrations through drawing. Each session ended with open discussion, and each evening's guest was asked to deal with issues related to careers (salaries, training, life style, frustrations and satisfactions, etc.).

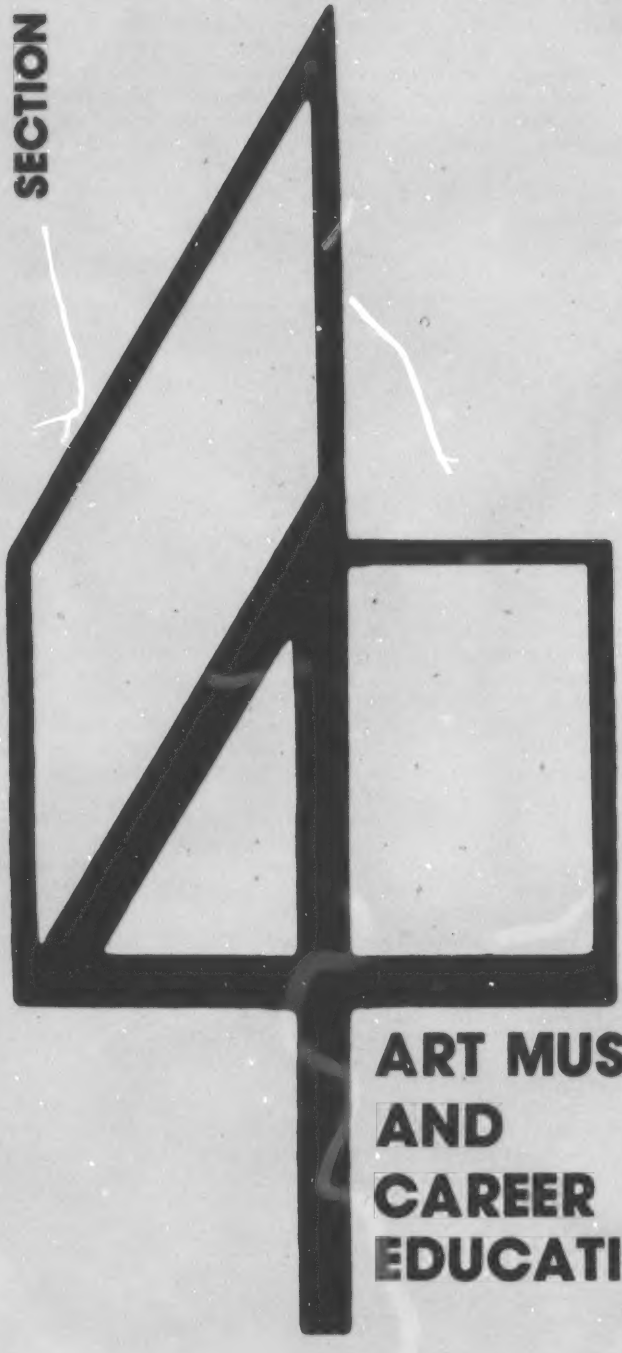
Students who opted for credit had their choice of a paper, an examination, or a project. Examples of projects included a small architectural design problem within a school, a small architectural design problem within the city of Newton, and a small project directly affecting the students (a small gazebo on the village green where they could meet friends, sit, or just call their own. Permission was needed from the city for this).

Whenever possible, speakers were also requested to invite students to visit them at their places of work so that students' experience with an architect at his professional location could provide a more effective linkage to the content of the meetings. The final session was held on a Saturday morning rather than a Thursday evening and was a walking tour around downtown Boston, where architectural styles were discussed.

We ended up with an exceptionally impressive faculty (Harvard, M.I.T., Architects Collaborative, etc.). We could never have afforded to hire them, but very few professionals will reject a plea for one evening of their time for the young people of their community. Get enough of them selected around a central issue – career or career cluster – and you have a course that, literally, money cannot buy.

Project Director:	Al Hurwitz
Funding Sources:	Newton Public Schools
Availability of Materials:	Information on program
Contact Person:	Dr. Al Hurwitz, Coordinator Visual and Related Arts Newton Public Schools Newton, Massachusetts 02160

SECTION



ART MUSEUMS AND CAREER EDUCATION

72 Career education stresses involvement of the art community with the education of student. One of the most significant segments of this community has been the art museum. In this section a number of career education efforts involving art museums are discussed. Joseph A. Gatto, Carol Tarnton, and Stephen Marcus describe collaborative efforts between school districts and art museums in order to bring about a greater awareness of the various careers involved in museum work. Carolyn White describes a collaborative art course at the Milwaukee Art Center which has career education components. Enid K. Rubin discusses an internship program at the Metropolitan Museum of Art.

MUSEUM IS PEOPLE

CAROL TARNTON

For a period of ten Saturday mornings, a group of students from the Newton Public Schools studied the collections of the Boston Museum from several points of view. Emphasis was given to the fact that the museum is an active, vital institution where nearly five hundred people work at many different jobs. These various careers were explored and discussed as the collection was examined – not from an historical or chronological point of view – but from a point-of-view which stressed the fact that *people* were involved in the making of art objects, and *people*, representing a variety of careers, were intensely involved with them now. Each of the ten sessions concentrated upon a particular cluster of career functions:

1. **The museum as cataloguer and collector: How does the museum keep track of all this?** The first session began with a walk through the museum, covering all departments, with stops at several disparate objects: paintings, sculpture, decorative arts, textiles, etc. This was followed by a discussion of stylistic differences in two paintings revealing style as a personal handwriting.

2. **What is a museum? These things were made by people:** Discussion in this session focused on the division of the museum into departments and the role of the curator and the curator's helpers. What training must a curator have? How does he or she decide whether to accept a gift or what to buy? How does he or she keep track of objects? Further discussions focused on recent acquisitions. How do museums acquire objects?

3. **The museum as a preserver:** Students and staff discussed the role of the museum as preserver and restorer. Why should museums have this function? When should museums not remove certain works of art from the contexts in which they are found? Discussion also centered on a gallery containing three twelfth century frescoes removed from two Spanish churches, and focused on techniques of removal, the training of conservators, and the role of science in conservation. This was followed by examination of two renaissance paintings on panels – one in good condition and one in bad condition – and a discussion of the museum's preservation methods.

4. **The museum as restorer:** The people who restore was the focus of study in this session. Students examined three paintings, two on canvas and one on panel, and discussed their condition. Questions explored were: Are we seeing all paintings in

museums in the way the artist intended them to be seen? What happens to a painting with age? Why have some paintings lasted better than others? What do restorers do to help? What training must these people have?

5. **A furniture restorer:** In this session students visited with a man who restores furniture in the Boston Museum. Children had the opportunity to ask about his training and his work. Discussion focused on the special problems of furniture restoration and preservation: How does the environment affect furniture? This visit was followed by a gallery examination of three pieces of furniture in contrasting styles and materials.

6. **The Boston Museum as archeologist:** Gallery discussion focused on Old Kingdom Egyptian sculpture in relation to the Harvard Museum of Fine Arts expedition: Do archeologists work in museums, or does the museum work with outside archeologists? How is their training different from a curator's or a restorer's? How were some of the objects found? What records are kept to tell us about this?

7. **The museum as exhibitor:** Students looked at a piece of furniture, a painting, a piece of jewelry, and a large Greek sculpture, and discussed how installation affects the way we perceive such objects. The roles of museum people involved in mounting exhibitions – carpenters, painters, electricians, curators – were examined. Students looked at the ways in which each contributed; why background color was so important in a gallery, and whether the museum also employed interior decorators or designers.

8. **The museum as educator:** Students looked at who teaches in the museum and the training these people had. They discussed how they teach, what they teach, and to whom. Students looked at what else can teach besides people. In the galleries students examined three objects and their labels and discussed what is helpful in a label and what is not. Children then went on individual hunts to find objects which interested them. They made lists of what they would like to know about that object and commented on what they found.

9. **The museum as performer and image maker:** Students visited the collection of musical instruments and looked at a video tape, a film, and a slide tape made at the museum. They were asked: Why do museums have concerts, dance performances, or plays? Do they help us learn more about the works of art? What can a slide tape do to enhance or to take away from an object? Students examined slides and photographs of varying quality and discussed the role of photographers at a museum.

10. **The museum as security force, mailman, and environment for comfort:** A short visit to the mail and shipping rooms was followed by a general discussion of the children's impressions of the facilities and people responsible for comfort, appearance, and security in the museum (cooks, waitresses, packers, guards, telephone operators, gardeners). Each child then investigated one area of the museum and brought back complaints and suggestions for improvement.

All of the above sessions were preceded by a questionnaire concerning expectations of the museum and the experiences of the children. This was followed by the same questionnaire at the conclusion of the ten sessions. Upon completion of a project related to the museum, six students received two credits for the course.

Project Directors:	Carol Tarnton
Funding Sources:	Newton Public Schools
Availability of Materials:	Information on program
Contact Person:	Dr. Al Hurwitz, Coordinator Visual and Related Arts Newton Public Schools Newton, Massachusetts 02160

ART MUSEUM CAREERS

JOSEPH A. GATTO

A sustained Visitation Program has been ongoing between the Los Angeles Unified School District and the Los Angeles County Museum of Art since September 1977. Some of the primary functions of the Sustained Visitation Program are to utilize the vast visual resources of the Los Angeles County Museum of Art as a laboratory for learning in the cognitive and affective domains; to develop a more positive student attitude towards the visual arts, artists, and museum personnel; and to develop a more positive student attitude towards museum attendance at the present and in the future.

As the liaison, I work with elementary as well as secondary students. More often than not, students must be helped to see the unique position which museums occupy in our environment. To this end, I approach students under the assumption that few students, if any, understand the vast amount of human and natural resources utilized daily to present the many visual images we see and enjoy in museums.

I found it necessary to explain visually to students the many different careers that are necessary to make a museum function. To facilitate this, an initial slide set was obtained that demonstrated – on a somewhat limited basis – the inner workings of a museum. While observing student behavior during these slide presentations, it became obvious to me that students displayed increased attention and showed more interest when certain art-related careers were explained. Some of the slides that helped to develop positive attitudes were those pertaining to conservation, the curatorial department, security, and docents – just to name a few.

In an attempt to make the Sustained Visitation Program more significant, I encouraged a senior high group to develop a shooting script for a video presentation that attempted to explain to other students in the school district the varied functions of personnel at the art museum. This student-made video was intended for viewing on educational television and at local school sites that had facilities for showing video. Unfortunately, insurance regulations did not permit student filming crews to bring the video presentation to fruition.

However, it has been possible to bring several students to observe the inner workings of the art museum on Girl's Day and Boy's Day (a day when selected students chair various government positions or visit career-related places of interest, such as the Los Angeles County Museum of Art). During their stay at the museum, students meet, observe, and have the opportunity of exchanging ideas with various staffff members including conservators, curatorial staff, directors of operations and finance, librarians, and photographers. Many times, previously held concepts about museums are significantly altered as students gain new insights as to how visual works of art are handled for visual consumption by the public.

To develop the concept of careers in art with an emphasis on museums, the Los Angeles County Museum of Art granted permission for a shooting and taping session involving approximately twenty-five different staff members. I exposed about 360 35mm transparencies and recorded several minutes of tape. The aim was to photograph staff members at work in their environments and to hear from them directly about their educational background, their function at the museum, and how they

attained their respective positions. Closeup photographs were made of staff members restoring paintings; operating complex and sensitive equipment; testing chemical reactions on wood, clay, or paper; operating power sanders or saws; and painting display stands, among other things. It is hoped that with additional transparencies made on an ongoing basis, a precise definition of various museum roles will be possible; the requirements of various museum jobs will be clarified; and students will be able to see the fine arts museum literally as a city within a city, requiring specially trained personnel for unique job opportunities ranging from food attractively prepared in a cafeteria to understanding sensitive heat-sensing equipment necessary to keep optimum conditions in the museum environment. Such a slide or video presentation would help neutralize potentially negative experiences of young people at art museums because they would better understand the careers necessary for their proper functioning.

Teachers concerned with informing students about art-related careers in museums can approach museum personnel and attempt to arrange for behind-the-scenes visits to enable students to observe first hand the training necessary for their operation. Students enrolled in journalism classes can interview members of the museum's public information offices and report their findings in the school newspaper. In addition, school photographers can supplement news articles with photographs. The younger students can view slides, look at video presentations, or when possible view first hand the behind-the-scenes operations of a museum. When sufficient information has been gathered, students can make small, simple hand puppets, and make presentations explaining art-related careers to other students at the local school sties.

Counselors, guidance personnel, and concerned administrators can arrange for off-campus meetings to be held at local museums. Museum personnel are more than happy to accommodate such meetings and welcome the opportunity to explain their function in the community to educators. Museums that presently do not have tours that include a behind-the-scenes view of the museum should consider the implications of informing the public as to how their financial support has been utilized. On the surface, it would appear that considerable funding is spent only on new acquisitions, and the opportunity to explain the disposition of funds for personnel necessary to the operation of a museum should be welcomed.

Although the working relationship between community, school, and museum will vary from area to area, there are many art-related careers necessary to the operation of a museum. These careers should be explained on an ongoing basis – preferably visually – to traditional school tours, as well as to special groups, such as Girl's and Boy's Day groups, to administrators, counselors, and guidance personnel, and to members of the general public. Programs such as the one described, point out the need for colleges and universities to restructure thinking as it pertains to the education of art educators. Colleges and universities must recognize the vast potential that museums offer as visual-learning laboratories and train or retrain art educators to function as museum educators, as well. The future may well see the school as we know it today greatly altered with students reporting to offices, stores, industrial sites, and museums to attend learning sessions where teachers help students of all ages determine what careers will aid them in functioning as happy, healthy individuals.

Project Directors: Pauline James
Joseph A. Gatto

Funding Sources: Los Angeles Unified School District funds

Availability of materials: Descriptive materials

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CULTURAL ORGANIZATIONS AND CAREER EDUCATION, THE CULTURAL EDUCATION COLLABORATIVE

STEPHEN MARCUS

The Cultural Education Collaborative is a statewide, non-profit organization in Massachusetts which helps schools, community groups, and cultural institutions such as museums, performing arts companies, art centers, and science centers to develop and implement educational programs together.

The Collaborative works with a dual focus: (a) to expand the public awareness of the educational resources of cultural institutions, and (b) to help increase and diversify the educational offerings of those institutions in order that they may better serve their constituency. This means improved educational programs for school children in many Massachusetts schools, as well as important training and assistance for their teachers.

It was with this concept in mind that the Collaborative undertook a project funded by the U.S. Office of Education to demonstrate how cultural motivations could help build community collaboration for career education. In the fall 1977, people from fifteen museums and performing companies in Boston and Springfield, Massachusetts, met together to begin work in a training project designed to acquaint them with the overall objectives and trends in career education. The project was also aimed at helping them look at their own institutions as vibrant, important resources capable of broadening the work perceptions of students in K through twelfth grades.

Representatives from the following institutions participated in this project:

Boston Ballet
Boston Zoological Society
Children's Museum
City Stage Theatre Company
Community Music Center
Museum of Comparative Zoology
Museum of Transportation
New England Aquarium
Next Move Theatre Company
Theatre Company of Boston
Springfield Science Museum
Quadrangle Art Museums
Stage West Theatre
Springfield Symphony

During the initial segment of this project, participating cultural institution representatives gathered information about their museum or arts organization. Using various techniques, they identified the different jobs and careers that exist within or are related to their institutions. This information included the skills, competencies, training requirements, working conditions, and other characteristics which would be important to someone interested in their institution or occupational area. Gathering this information also allowed them to identify key people who were either extremely interested and enthusiastic about the career education project and wanted to be actively involved or people who were not very excited about the prospect of working with the project.

Through direct person-to-person interviews, a number of interesting things were learned: (a) Some people had never tried before to clearly define and state what they actually do; (b) people seemed to enjoy talking about their own career paths and the various bits of luck that led them to their current positions; (c) many people talked about the lack of career guidance in their own education and were pleased to know that perhaps things are being done for today's youth to better prepare them for the working world; and (d) questions about the advantages and disadvantages of their jobs, as well as the skills needed to perform their jobs, helped people reflect on their careers in new ways.

Designing the Pilot Programs

After all the participants had an opportunity to fully explore their own cultural organization, the project moved into its second phase: designing career education pilot programs with a partner school. Based on the particular interests and needs of both organizations, each cultural institution was paired with a partner school. One of the most significant points that became clear in this phase during the first year was the importance of allowing for extensive, unhurried planning time. (Provisions were made in the second year of the project to allow for a minimum of five days of planning time before the programs were begun.)

Planning. While planning focussed only on the short-term pilot programs in the first year, the success of many of the partnerships was due to a recognition and practice of the following principles:

1. Schools and cultural institutions are different places, with different frames of reference, language, schedules, etc. It is critical that this be recognized and addressed directly at the start of the planning phase. Scheduling, in particular, is an imperative issue to discuss (holidays, snow days, curriculum and special days, bells and class periods, cast rehearsals, and commitments, museum hours, etc.).

2. It is important for schools and cultural institutions to find out as much as possible about each other at the outset in order for planning to be most productive (overall school curriculum plans; prior career education experiences; number of students, teachers, parent aides; structure of school and cultural agency; etc.).

3. It is often helpful for the cultural institution to prepare an abstract of the program(s) it can offer. It is easier to begin with something in writing and modify it, than to begin with the school unaware of what specific resources the cultural organization can offer. A note of caution, however: it is very important that the schools be given a genuine opportunity to define a program which meets their needs, rather than having only the option of accepting a "prepackaged plan."

4. In order to plan how the resources of the cultural institution can best be used, an open discussion should take place about what students have been doing in school and what is planned for the future. Then one can focus on how the joint school-cultural institution program will benefit students and what, specifically, they will do. Advice from school participants should be sought on issues such as level and structure of classes, appropriateness of materials, what teachers and parents need in order to follow through with the program, classroom management, and reporting and evaluation procedures.

5. It is imperative throughout the discussion of possible programs that all participants involved in the planning (administrator, teachers, parents, and cultural institution staff) take care to identify active and productive, but comfortable and manageable roles for everyone.

6. It was found repeatedly that the best made plans can unexpectedly change. Therefore, it is important to agree on a schedule to periodically review the roles and responsibilities of all participants. If everyone clearly understands what the expectations are, the program is well on the road toward success.

During the program. Coordinating successful programs between two major institutions such as a school and a museum is a large task and requires close monitoring.

One of the most important points to insure is that open channels of communication are maintained among all participants. In addition, it is imperative that particular attention be paid to fostering the involvement of administrators and parents, as well as the teachers. Seymour Sarason, in his book, *The Culture of the School and the Problem of Change*, found that, "any proposal for change that intends to alter the quality of life in the school depends primarily on the principal." Our experience in conducting the pilot career education programs certainly confirmed this.

During the second year the various school-cultural institute programs began with Fall Institutes, five days of uninterrupted planning time between the school team and the cultural institution partner. People in the school team included an administrator, at least two teachers, and parents. We found that programs had more impact if they involved a "critical mass" of people at the school. Obviously, the involvement of parents not only helps to focus the program on real parental concerns for their children's career education, but it also provides the opportunity to develop a strong base of support. Following the Fall Institutes, the programs were conducted for the remainder of the school year, both in the school and at the cultural institution.

Two Representative Pilot Programs

To illustrate how the above planning process worked, two programs will be discussed: The Children's Museum Program in Boston and the Museum of Fine Arts Program in Springfield.

Children's Museum Program. The Children's Museum and the two middle schools with which it was paired, decided on a program which would not only help students explore careers of people who worked at the museum, but also would provide a focus in learning about careers in other fields. The program was designed so that students would learn all about the people who were responsible for putting an exhibit together: from the people who did the research, and the graphics, to the people who did the construction and promotion.

During the two years of the program, a group of sixth, seventh, and eighth graders became museum workers – exhibit developers, designers and producers – by making an exhibition about a work place they visited. Staff members from the Boston Children's Museum worked with both teachers and students in helping them gather information and showing them exhibition techniques in the classroom. Teachers and students visited the Children's Museum Visitor Center, went to various occupational sites to interview workers, and produced an exhibit which was mounted at The Children's Museum. The program began with the students practicing the gathering of information by receiving a home assignment to interview an adult about his/her job. Students developed some possible questions they might ask prior to the interviews. These sessions were followed by several visits to the Children's Museum to interview employees and to study the way in which exhibits were put together. Journeys into the community to visit with food processors and at restaurants (year one), and at health care centers (year two) provided the opportunity for students to gather the information they needed for the exhibits. Art and industrial arts teachers at the schools helped to organize the actual exhibit construction. Since the exhibits were designed to be mobile, they were installed at the Children's Museum as temporary exhibits for six months, and then returned to the schools.

Fine Arts Program. In the Museum of Fine Arts in Springfield, students and teachers together developed an exhibition which afforded students the opportunity to experience the various careers involved in museum work. Second, third, and fourth grade students worked with an artist in their classroom as they developed their own school exhibit. With the help of these artists, students learned the finer points of displaying material, how to label and title their work, how to serve as guides when an exhibit opened for their parents, how to write an informative and attractive program for an opening, and perhaps most significantly, how to work cooperatively together on a major group task. They also learned new art techniques such as plaster casting, the

use of collage in making landscapes, the use of paper maché to explore expression in masks, and the use of clay to make imaginary communities.

This classroom work was followed by a museum visit and the actual preparation and opening of a class exhibition. Through this process, students learned about all the careers that are associated with exhibit development. Although the focus was on arts appreciation and career information materials, the discussions and work allowed many aspects of the curriculum to be integrated.

The Fine Arts Program was highlighted by the fact that an actual exhibit was in the process of being mounted at the time of the program. Students took advantage of this opportunity by making a slide-tape of the whole process, from empty room to the grand opening. Again students had the opportunity to learn that exhibits do not "just happen" but require the cooperation of many people who work on exhibit development as a career.

Comments on the Project

With regard to the Cultural Education Collaborative Project as a whole, the people from the cultural institutions and schools who participated in this project discussed some of the things they felt were significant about the pilot efforts. They included:

1. You can get kids *thinking* about self awareness (what kind of people they are, what they like and don't like) and career concerns (quality of life at work, responsibility), but you should not expect them to consider themselves realistically in the jobs you're introducing them to.

2. What you should be doing is exposing students to many jobs, letting them experience these jobs as much as possible, and helping them to assimilate learnings in the ways most meaningful to each individual. Students need to have some general tools they can use in an ongoing way, as they grow older, in order to find out about, try out, and evaluate careers they might want and be able to follow. This can be done using a project on any career cluster. The tools, once gained, are transferable.

3. Children should be helped to recognize the many skills which they already have acquired. Making choices and cooperating are important career education skills for young children to practice.

4. It is important to take students beyond the school setting to different places of work, particularly places where they can use the equipment, talk with people, get a feeling for the work place. There is much to learn from people's life choices, even if their career is not of interest or is not available. In panel discussions with theater people, for example, it was clear that the students were very interested in the lack of job security and the risks that were involved in the theatrical profession. Even though none of the students may be at all interested in the theater world as a career area for themselves, they learned something important about the lives of artists in this country.

Finally, the suggestions and recommendations made about building school-community collaboration for career education are not exhaustive by any means. They merely represent some of the things we have learned in our pilot projects. What we do know is that the cultural institutions in this country – the museums, performing arts companies, art centers, environmental parks, etc. – represent a tremendously vital and untapped resource for school career education programs. We have only begun to discover the diversity of ways in which these resources can be used.

Project Director:	Stephen Marcus
Funding Source:	USOE, Office of Career Education
Availability of Materials:	Descriptive and instructional materials
Contact Person:	Mr. Stephen Marcus Cultural Education Collaborative 164 Newbury Street Boston, Massachusetts 02159

ART CENTER SATELLITE PROGRAM

CAROLYN WHITE

The Art Center Studio (Satellite) was planned as a component of programs designed to carry out the United States District Court order for student desegregation while at the same time utilizing the studios, spaces, and collections of the newly expanded Milwaukee Art Center. The impetus for this program came from Kent Anderson, curriculum specialist/art education, Milwaukee Public Schools, and Barbara Brown, curator of education at the Milwaukee Art Center, who in the spring of 1976, proposed the program to their respective organizations.

The goals were to be both educational and integrational. The integration goal of the program is accomplished by recruiting students from all Milwaukee city and suburban area high schools. Students who attend the Satellite class from suburban districts must be a part of the 220 Program: an agreement for Milwaukee minority students to attend suburban schools and, in turn, for certain Milwaukee Public Schools' programs to be made available to suburban students.

The educational goals, as outlined in the proposal, are as follows:

1. To provide instructional opportunities for students to utilize the collections and resources of the Milwaukee Art Center in order to promote cultural and historical appreciations and understandings.
2. To provide instructional opportunities for students to utilize the resources and facilities of the Milwaukee Art Center in the development of artistic and creative expression.
3. To provide instructional opportunities for students to utilize other art galleries, studios, and facilities in the proximity of the Milwaukee Art Center.

In implementing these goals students had the opportunity to participate in field trips to other art resources and opportunities to meet with outstanding Wisconsin artists from both commercial and fine arts areas. Later evaluation of our original efforts revealed a new direction and emphasis: career education, an extremely successful part of our program.

The Art Center Satellite Program is offered to eleventh and twelfth grade students with occasional exceptions for younger students. The philosophy behind this grade limitation is that upper level students are more mature and, therefore, are able to handle the demands of the program, e.g., the fast pace of all activities, the "juggling" and interrelating of a number of activities, the responsibilities of daily travel, the classroom critiques, the required research and papers, the highly intellectual presentations by speakers, and the two-hour studio work sessions. Moreover, upper level students are often searching for future directions for themselves and can take advantage of the opportunities offered by the Satellite Program to broaden their career horizons and to prepare for abilities required in art careers. Students who sign up for the class are generally interested in art fields, and many past students have been involved in some artistic activity. Entrance to this class, however, is on a first-come, first-served basis. The only prerequisite is an introductory art class, and many who sign up are not "art stars" at their home high school, although they may grow enough to fit that category later.

The program's home base is a classroom of the Milwaukee Art Center. This class-

room has direct access to the galleries, encouraging both group and individual gallery use. The classroom holds twenty working students comfortably. It is equipped with materials storage, long tables, chairs, two sinks, a telephone, counters, a drying rack, and, most important, fantastic natural light. In order to facilitate student movement from the classroom to the galleries, the Milwaukee Art Center has designed a badge to be worn by the student. This badge identifies the students to the security people and it informs them that students do not pay to enter the museum, that they have been instructed in "museum manners," and that they are in the museum on business: taking notes, making sketches, or studying the works to analyze technique or composition.

Students request the program in their home schools. This request may be the outcome of having a friend or teacher recommend the program, or it may be the direct result of Milwaukee Public Schools' recruitment procedures. During recruitment weeks, a slide-tape package describing the program is shown in the high schools by either the satellite instructor or Milwaukee Public Schools art supervisory staff. At that time, students are also given the "facts of life" of the program. These are:

1. The program is designed for one semester. At the end of the semester, the student returns to home school for classes or elects a different satellite program. Some students request the art satellite program for a second semester and are allowed to do this if the enrollment allows. There is little problem with students repeating a semester, since the program allows for independent study, and students encounter new activities, exhibitions, trips, and speakers every semester.
2. The class meets daily for two class periods. Students are out of their home school for four class periods: two of these class periods are for travel. Students travel to the Milwaukee Art Center via a city bus. A yellow school bus is provided for outlying schools. The double class period allows flexibility in the structuring of the program. The class may use that time to visit an artist's studio or to view an exhibit, discuss the exhibit with the curator responsible for it, and interview the curator on job responsibilities and requirements. Most of the field trips that involve the class take place within this time allotment. (Exceptions are full-day trips to Chicago.) Students engaged in studio work can be allowed to work straight through, or the block of time can be divided into two sections to accommodate a study gallery visit to reinforce the concept or technique being emphasized.
3. Students earn one high school unit in art at the end of each semester. The requirements for this unit include personal studio work in the areas of drawing, painting, and sculpture; completion of art history units including one research paper and oral report; and a final exam which consists of the organization of an exhibition and the opening reception, and a written slide test.

The learning activities are structured so that a long unit may be interfwined with shorter units. For example, the Museum Unit starts with the physical building and incorporates a short architecture unit. This includes a tour of the building, discussion on the design elements of the building, the concerns an architect must have for space, and the effect of different spaces upon humans. Discussion continues with public acceptance of unusual ideas and designs (the original Saarinen building was controversial); the problem of the architect, David Kahler, in adding to the building; and the special problems of art museums in general; e.g., the need for flexible space. Students complete a questionnaire during the discussion and also spend studio time on a drawing of the structure. Within this unit, a visit to the firm of Kahler, Slater, and Scott is scheduled, and students prepare questions for the interview with David Kahler. The questions asked usually include the following:

Why did you decide to be an architect?
What classes did you take in high school? In college?
How many years of schooling do you have?
How did you get your first job?

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What kinds of jobs do graduate architects get?
What is the demand for architects?
How did you feel about "adding" to a landmark building?
What do you spend most of your time doing? Designing? Or?
How does your job differ from what you thought an architect would do?
What work is done by younger architects in your office?
Do you hire summer students?
Did you design the museum yourself, or did you coordinate with others?
What kind of research did you do?
How long did this project take you?

Obviously, a great deal of career education takes place in that interview. David Kahler is very realistic about the market for architects and "realistic" is a key word for the career education component of the class, since the class is constantly stressing the "real" – the "real" skills needed whether the profession is art historian, conservator, or fine artist; the way a "real" artist's studio looks; where it is located; who "really" keeps books for the artist, etc.; how he/she sells his/her work; or what job "really" supports the artist.

The Museum Unit continues throughout the semester with interviews with the museum director, the curators, the director of museum classes, the registrar, the design department, the coordinator of volunteers, the director of the sales gallery, the public relations director, the preparator of paper products, and the technicians. Most of these interviews serve a double purpose: they promote both cultural and historical appreciations and understandings, and career education. For example, in the German Expressionism unit, students read the gallery guides and answer the questions, and a curator may discuss the organization of the exhibit. During an assignment on Nolde, the museum's preparator may discuss the conservation of paper pieces; a community artist who makes handmade paper may demonstrate (students have been involved in the making of their paper in the past units); or the students may visit the studio of an artist who works on paper using watercolor. As well as being taught specific watercolor control, students are encouraged to try experimental papers and techniques. Each of the speakers answers questions on their careers and on the historical or technical aspects of the unit. Later in the unit, the registrar is contacted to show a piece that is in storage and to explain his responsibilities, and another community artist's studio is visited.

Evaluation of the project is accomplished by a constant discussion between students and instructor. As the instructor, I stress learning to read a work of art: analyzing the composition, the color choices, the placement of the colors, the type of line or stroke, and the "total impact" of the work. Emphasis is placed on understanding what the piece "says" rather than on lecturing the students about names, dates, etc., although that information is also given. Studio assignments are evaluated on the basis of students' ability to solve a given problem or to develop their own personal style or idea. At the end of each semester, the total studio work of each student is reviewed, and the student's strongest pieces are chosen for inclusion in a student show. Students work together to design and distribute a poster announcing the show. They design the layout of the show in the gallery, mount the show, and plan and staff the opening reception.

Additional evaluation takes place in written tests based on slides of pieces studied. A sample question: "Compare the George Segal piece versus the Duane Hansen piece. A) Discuss the similarities. B) Discuss the differences. C) What is the *most important* difference? Explain."

Some of the evaluation of the project takes place on a much more casual basis. Alumni students often return for visits to discuss their current school experiences and make comments about being "advanced" over classmates. Area art school and university instructors have commented on their pleasure at having satellite students in

their classes. They are verbal in critiques and hard working in studio. As students finish their training and search for jobs, the success of the career education component will become clearer.

As far as "art viewers" are concerned, I feel the program is extremely successful. Alumni are seen often in the art museum, at local and Chicago galleries, viewing art films, dance performances, and contemporary theatre. As an alumni and a returnee told me yesterday, "When I was in class last year, I didn't realize how much I was learning. In fact, I didn't know until I left this class. Now, I want to continue to learn. I guess I'm addicted."

Project Directors:	Kent Anderson Barbara Brown
Funding Sources:	Milwaukee Public Schools
Availability of Materials:	Descriptive materials
Contact Person:	Ms. Carolyn White Art Center Studio Instructor Milwaukee Art Center 750 N. Lincoln Memorial Drive Milwaukee, Wisconsin 53202

METROPOLITAN MUSEUM OF ART HIGH SCHOOL APPRENTICESHIP PROGRAM

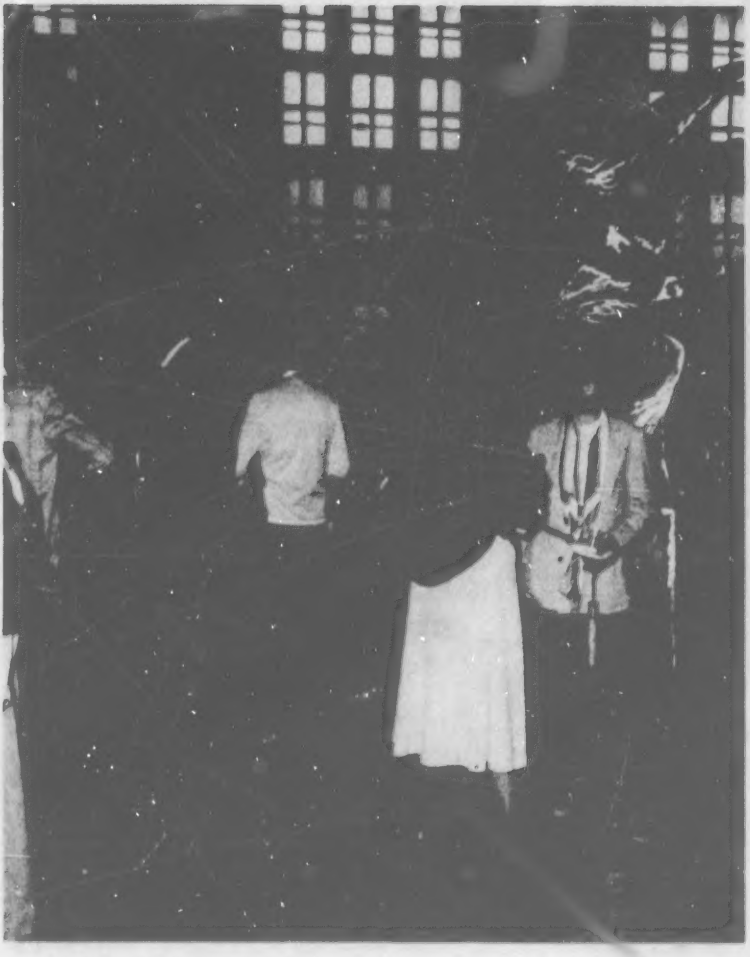
ENID K. RUBIN

No one questions the very real gains to students at the college or graduate level who come to work as interns at a cultural institution. The idea that this kind of program might be suitable and equally beneficial for a high school senior usually meets with considerable scepticism. Yet for nearly eight years, now, such a program has been in progress at the Metropolitan Museum of Art with gratifying results.

As coordinator of this Apprenticeship Program for High School Seniors for the last seven years, I feel it may be useful to set forth its very workable goals and explain how these may easily be duplicated elsewhere to the mutual benefit of the students and the participating institutions.

The aim of our program is to provide an intensive learning experience for the bright, well-motivated high school senior willing to offer service in return for an educational opportunity not available within the walls of a school.

Students make application to a specific department that has described the work involved and the skills needed in The Apprenticeship Openings List. If accepted, the apprentices devote half their time to departmental chores or office tasks and spend the remainder working on an on-going departmental project. Among others these have included costume conservation, simple exhibition design work, basic research for a photo file or a catalogue, or serving as a studio assistant for the Cloisters



Medieval Festival. In addition, students are given some time each week to explore the Museum's collections independently. In the course of the term they will also meet with their fellow apprentices in a series of five or six behind-the-scenes tours where they have the opportunity of talking informally with curators, conservators, educators, and occasionally the Museum director. For the students these are often some of the most amazing and glamorous moments of their stay. ("I'd never given much thought to the actualities of curatorial jobs. It's a whole new world of decisions and opinion about art I didn't know existed." "It was fascinating to see what new artists the museum is collecting, and how they are dealing with the contemporary art world.")* But the purpose of these tours is not to provide icing on the cake, but rather to present an overview of the workings of the whole Museum and an awareness of the scope of the challenges facing its many sectors. The tours also serve to reduce the parochial quality that can beset departments of any institution as large as the Metropolitan. The student who remarked, "We got to see things some of the full time staff never have the opportunity to see" was not exaggerating.

The candidates for the program are drawn from the city and the greater New York area, both from public and private schools. The program has two school terms each year: September to January and February to June, during which apprentices spend twelve hours weekly at the Museum. School credit for this work has been approved by the New York City Board of Education. There is a third term in July and August which runs for nine weeks. Students work four full days each week and receive a modest honorarium which covers meals and transportation.

An ancillary branch of the program offers the possibility of straight clerical work on a volunteer basis, four hours weekly during the school year or eight to twelve hours weekly during the summer term. No school credit or honorarium is given, but, like the apprentices, the volunteers do receive a temporary staff card which confers many privileges including the possibility of attending auditorium lectures and concerts free and the purchasing of art books and reproductions at a discount. A total of around sixty-five apprentices and twenty volunteers participate yearly.

The success of the program has been dependent on three factors: A careful screening of applicants, feedback through the confidential term evaluations of both apprentices and departments, and finally the close and enthusiastic cooperation of the participating departments with the program coordinator and the students. While initially the program could count on only five departments willing, albeit a little reluctantly, to offer an opening, by now twenty-three departments have taken part in the program, and any given openings list will include fifteen to twenty participating departments, with several willing to take on more than one student.

A self-selection factor has deliberately been built into the application process as a means of eliminating all but the most committed candidate who will refuse to become frustrated at the bureaucratic hurdles to be vaulted. It is easy to receive an application either by writing directly to the program or through the school. Having received it, students must not only supply information on scholastic honors and courses studied pertinent to the opening of their choice, but must write a short essay on why they wish to participate. In addition the students must enclose two teacher recommendations with the application and must follow through in calling to set up an appointment for the initial interview with the coordinator. We do not call them. After this interview, if the candidate is qualified, he or she will receive permission to call for a departmental interview. Departments select from the pool of applicants for their opening. Though none has ever chosen to do so, each has the very real option of turning down all applicants. This is a most important option. While the coordinator arranges all intra and extra-departmental events and stands by to advise and help both the student and the department where any friction arises, the student's primary responsibility is to his department supervisor.

Departments have been astonished by their students' readiness and ability to master new material and their earnest willingness to help with humble tasks. Some even

prefer the high school apprentice to the college level student. As to the benefits and results of the program for the students this can perhaps best be assessed by statistics and quotes assembled from a 1977 follow-up questionnaire and the on-going term evaluations of each apprentice. Though the program is not intended as preparation for a future career as an art historian or artist, one third of our students wrote that they were studying art or art-related fields in college. Eighty per-cent continued to stay in touch with their departments and/or fellow apprentices. Eighteen percent have held other museum internships or art related jobs, some of the latter here at the Museum itself. In two cases apprentices went on to become permanent employees in our treasurer's office. By now several are in graduate art studies, and one is in art conservation.

We also ask the students in what way, if any, the program has influenced them and what they have learned by participating in it. While there has been the occasional student who complained that the work was not interesting enough, the selection of answers below constitute typical reactions:

> Through my involvement in preparing the Islamic exhibition, I realized my great interest and enthusiasm for the subject. As I am not an art history major, the influence is self-evident.
>
> My apprenticeship has had little influence on my major (international affairs) but has had great bearing on my selection of electives (i.e., Baroque Art) and in the allotment of my spare time.
>
> The library skills I acquired have been useful in my position as an assistant bookseller.
>
> My interest in history was increased as I realized how crucial historical background was for understanding the artist and the work of art.
>
> I had been a "gung ho" biology major in high school. Working at the Met, I found I wanted to do graduate work in conservation.
>
> I'd always thought of art historians as people who lock themselves up in libraries and are never seen again. Working at the Met has changed my opinion.
>
> I was made to feel like a contributing part of society and the adult world. The apprenticeship gave me the courage and inspiration that I needed at that time in my life.
>
> To have worked at the Metropolitan Museum cannot be anything but a great privilege.
>
> My apprenticeship made me more appreciative and proud of the Museum.

Obviously the Metropolitan Museum of Art because of its size and diversity is in a position to offer a greater range of opportunities than many cultural institutions. Perhaps not all of them would need a fledgling bookkeeper, photographer, or ceramicist but assuming a willingness on the part of the institution to administer such a program thoughtfully, it is hard to see why any of them would want to pass up such a catalyst of youthful dedication and responsible commitment, to say nothing of such an educated future public.

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Funding Sources:	Metropolitan Museum of Art
Availability of Materials:	Descriptive material
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*Student remarks quoted in this article have been drawn from questionnaires and student evaluation forms submitted each term.

SECTION

SECONDARY ART CAREER EDUCATION: SPECIAL INSTITUTES AND COLLEGE OUTREACH EFFORTS

Leadership for a number of career education efforts at the secondary level has come, not from the public schools, but from other kinds of institutions. In this section a number of these efforts are described. Thomas Raco and Deborah Berke report on career education efforts at two special institutions, the National Technical Institute for the Deaf and the Institute for Architecture and Urban Studies. Guy Hubbard, Diana Korzenik, and Robert Clements and Jimmy Maine discuss college outreach efforts by Indiana University, Massachusetts College of Art, and the University of Georgia.

CAREER EDUCATION IN THE ARTS, NATIONAL TECHNICAL INSTITUTE FOR THE DEAF

THOMAS RACO

The National Technical Institute for the Deaf (NTID) is the world's only national technical college providing educational opportunities in professional and semi-professional technical careers to persons with substantial hearing impairments. It was established by an Act of Congress in 1965 and is funded through the U.S. Department of Health, Education, and Welfare.

As adults, the deaf have a history of underemployment and unemployment. Their education has often suffered because of their deafness and the inability of the traditional educational environment to adjust to their unique learning needs. Thus NTID was established to meet the challenges of educating college age deaf students on a hearing campus, the Rochester Institute of Technology (RIT), and placing them in successful positions in business and industry.

Admission to NTID depends on an accepted minimum hearing loss of seventy decibels and an overall academic attainment of at least eighth grade. In addition, there must be a demonstrated need for special services such as those offered at NTID.

Prefacing a review of NTID's art program, it should be mentioned that deaf students accepted to NTID are generally not directly admitted into specific programs. Reviewing specific skills and potential abilities of students in relation to individual career areas is not normally emphasized in the admissions effort.

Instead, NTID has established a variety of career options for the deaf student interested in art. Once he has sampled art, and his interest and potential for success have been tested through the Summer Vestibule Program dicussed below, he can select a certificate, diploma, associate, or baccalaureate level program. Of the 750 deaf students at NTID, eight per cent (or sixty) are presently preparing for careers in the arts. The baccalaureate program is a part of RIT's College of Fine and Applied Arts and consists of eight career areas originally set up to serve the needs of hearing students. Because of their educational backgrounds, deaf students opting for this program usually need to complete one year of compensatory training in art before entering the College.

We have found the art abilities of most deaf high school students to be far behind

their hearing peers. Formal opportunities for technical art development related to career preparation is, at best, scarce in most schools for the deaf. Added to this, research shows that most deaf students admitted to NTID are behind their hearing peers in both social and personal maturity. The other three options; certificate, diploma, and associate programs, are clustered within the *NTID Applied Art Program* and are specifically designed to meet the special educational needs of the deaf student.

Summer Vestibule Program

For the past ten years NTID has conducted the special pre-major sampling program called the Summer Vestibule Program (SVP) for all incoming students. It is a series of educational experiences designed to (a) assess individual student strengths and weaknesses; and (b) provide an environment which supports sound career decision-making for each student.

The Summer Vestibule Program provides opportunities for new students to explore and evaluate the various technical career programs available through NTID. The first week of this program is an orientation of SVP and campus life, as well as general testing in areas such as English, math, and communications. During the second week the students participate in general sampling activities. In this time, they become acquainted with general career information in those areas in which they have an interest. Individual departments contribute presentations outlining such things as the nature of available jobs, performance requirements, job satisfaction, salary ranges, accessibility for qualified deaf people, program designs, program prerequisities, etc. The last four weeks are dedicated to intensive sampling. This is the "hands-on" time when students explore the actual performances associated with various jobs and test out their interests and abilities to be successful in them.

The counseling staff works very closely with students in helping them to understand the nature of their interests, abilities, and achievement levels by interpreting and discussing test data, background experiences, and work values. Students learn to relate their values and aptitudes to academic programs and occupations. This gives the students an opportunity to select the program/career which best suits their individual needs.

In the Art Sampling component of the Summer Vestibule Program, a major presentation is given about such things as job availability, salary ranges, program prerequisites, etc. Emphasis is placed on career viability in terms of soundness and security of employment, and the place of art in a technocratic society. Special emphasis is given to the high placement record of graduates from the Art Department in order to counteract the deaf student's biased and uninformed view of art as only an avocation. In addition, sampling activities attempt to assess students' drawing, design, and math skills and attempt to inform them of available art programs at NTID and the College of Fine and Applied Arts.

These objectives are achieved through six learning activity packages, or modules. They are entitled:

Program/Career
Freehand Drawing
Technical Drawing
Two-Dimensional Design
Three-Dimensional Design
Mathematics.

Each package consists of a general objective, specific objectives, learning activities, tools and materials list, and evaluation criteria.

At the beginning of intensive sampling, the Art Department gives each student a SVP Art Learning Activity Kit consisting of the six learning packages mentioned above. Once the student has received appropriate directions, he can proceed with each package on his own. During the ensuing weeks a series of demonstrations, presenta-

tions, and discussions related to each activity are offered in an effort to aid the student in completing them. Selected faculty serve as mentors (advisors) to students having difficulties with either a specific assignment or the process in general.

Assessment is based on a numerical scale. The student and his mentor review the evaluation criteria and together determine the student's level of success in completing individual learning activities. The more successful he is in meeting the evaluation criteria, the higher his point average will be. These points will then be totalled for all the completed packages, giving both students and mentor a first approximation of his potential in the art program. At the conclusion of intensive sampling, interested students apply for entrance into the Core Program (the foundation level of the NTID Art Department). The Department then considers factors such as test scores, Summer Vestibule Program, success, interviews, availability of space, etc., in determining acceptance for the fall quarter.

The Applied Art Program

The objective of the Applied Art Program is to prepare deaf students with a variety of technical, personal/social, and communication skills commensurate with earning a living and living a life. Primary accountability for the technical skills component rests with the Applied Art Program, while the other two areas are serviced by other units at NTID.

The Applied Art Program is divided into three distinctive areas. The first year deals with the use of tools and basic equipment, and gives a thorough overview of applied art. The first part of this year serves as an extended evaluation of the student's success potential in the competitive work environment. The second year deals with the application of the learned skills, an introduction to design and production methods, applied thinking, and sales techniques. The third year concentrates on the refinement of skills, preparation of a portfolio, and preparation for interviewing. The final phase of this year emphasizes job placement.

The Applied Art faculty are experts from business, industry, and education. Several of them were sought out specifically because of their technical expertise and their sensitivities to job environments. They bring to the art program first-hand knowledge of where and how the qualified deaf graduate can fit into the business/industrial environment. The involvement of these faculty with the deaf art student serves to guarantee the proper technical experiences in the Applied Art curriculum. Others on the faculty were chosen because of their unique professional experiences in education and their expertise in curriculum development and deafness in relations to the arts.

At the onset of employment at NTID, each new faculty member is required to participate in an extensive eight-week training program introducing him to the nature and history of deafness, sign language, the mission and history of NTID, and curriculum development and evaluation as it relates to educating the deaf.

Currently, the program is structured so that major technical skill experiences are clustered into courses which, in turn, are divided into time sequences of ten weeks each. Three ten-week quarters are equivalent to one academic year. Each major skill within a course is competency-based and tied directly to on-the-job applications. In certain instances, faculty have incorporated individualized, self-paced learning activities. Although this approach is presently more the exception than the rule, it may be more consistently incorporated into the curriculum in the future.

Courses are taught in studio environments, with both lecture and studio practice experiences included. While the ratio of lecture and practice varies between experiences and between instructors, more emphasis is given to studio practice. Supplemental material on course objectives, learning sequences, and instructor expectations are issued to all students at the beginning of each course. Additional materials such as study guides and reference information are distributed at the discretion of the instructors. Because of the nature of our students' educational history prior to NTID, tutoring is a very essential part of each course experience. Therefore, both individual

and group remedial sessions are conducted as addenda to each course, with the student having the option to participate.

Because of the varying communication styles of deaf students, instructors are expected to apply the principle of total communication in the classroom. This means faculty must incorporate manual communication (sign language) with speech in group lecture and critique situations. Because of the strain of *looking* at several hours of lecture, deaf students prefer an emphasis on visual aids and demonstrations. Our curriculum reflects such an emphasis.

The Co-op Work Program

An In-House Co-op work Program (IHC) is an on-going effort within the NTID Art Department. We have found that deaf art students can greatly benefit from co-op work experience. Because of the program similarity to the real working environment, the student is able to test out the skills learned in the classroom and realize the practical applications for them. However, because of the difficulty in identifying business settings appropriate for our students, we opted for an In-House Co-op experience. The program that we have established accurately simulates a typical professional shop in equipment and physical layout. The assignment/projects are solicited from Institute personnel as well as local and national non-profit organizations.

This program serves an important function in the overall career development of the deaf art student, since it remedies several educational deficiencies of incoming deaf art students at NTID and prepares them to meet performance expectations in the field of applied art. Most deaf students entering NTID's art programs exhibit several particular educational deficiencies. Generally *weak backgrounds in art*, due to lack of formal experiences prior to NTID, is a major source of concern to all. Entering students average one year of general art training at best. The majority of them do not have the necessary technical art skills to be accepted directly into other art schools in the country. For many, the NTID Summer Vestibule Program is their first real exposure to art. Second, as with many deaf students, much *remedial work must continue to be done in English, math, and communication skills*. In these areas, deaf students score below their hearing peers. Third, a limited sense of punctuality, a limited awareness of the importance of deadlines, and a lack of self-responsibility are characteristics often displayed by the majority of new students. And fourth, a *lack of neatness in one's work and respect for the product* (lack of pride) are additional common characteristics of deaf students.

Through the Co-op experience, deaf students learn to remedy these deficiencies and to meet performance expectations in the field of applied art. First, they learn about *produced processes*. Second, they develop an understanding of the *role of the client* and his relationship to the artist. Third, they develop *disciplined work habits*. Finally, they develop *social and communication* skills.

The In-House Co-op Program serves as a means to several important ends. Oftentimes a student will challenge the validity of what he must learn. The Co-op serves as a *learning validation*, in that the student experiences the practical application of those skills learned in the classroom. He directly utilizes the skills in the same way he would on the job. As he is motivated to learn because of this practical application, he is often encouraged to explore other dimensions of learning associated with his program. This enhances his potential for becoming an independent learner. Thus, the Co-op serves as a basis for *learning motivation*. Finally, the Co-op is a setting where the student, while applying the knowledge learned in the controlled studio (classroom) to real jobs, can take risks with a minimum of negative outcome. This is possible because the Co-op is structured somewhat differently than the real job setting (where time is money). The student is able to test out some of his own design and production theories and ideas without the fear of negative consequences. Thus, it encourages *learning through risk-taking*.

In many traditional co-op situations, the student is required to remain in his

academic program for an extended period of time. However, because the In-House Co-op Program is available twelve months a year and the deaf students can gain access to it at any time, and inasmuch as a co-op activity is not required or prescribed at any given point in the NTID Art curriculum, student participation may occur at any point in his program. While the student is the primary judge of whether to participate, he has access to a career counselor who can assist him in making an educationally sound decision. Although this experience is not a requirement of the Applied Art Program, all students are strongly encouraged to spend as much time in it as possible, especially during their third and final year.

Adjustment of Deaf Students

To assist in the adjustment of first-year NTID art students into the greater RIT community, a special living area, called the Special Interest Art House, has been established within RIT's dormitories. The Art House consists of one floor, housing approximately fifty students. The House is fairly evenly divided between deaf and hearing students, representing almost every major art program available at RIT. Upperclassmen, as well as first-year students, live in the House and are allowed to use facilities, including a seminar/tutoring/study room, a fully equipped work studio, and a lounge with a display area for student work.

Visits and informal discussions with professional artists and designers, recent Art Department graduates, and others related to the art profession provide insight into careers in the arts not available in the classroom. In addition, living in an integrated environment provides all members of the House with opportunities to understand one another's background while sharing the common bond of being art students.

All classes taught at NTID are normally taught by faculty skilled in manual communication. The experiences are designed to meet the special needs of the deaf learner. For the deaf students cross-registered into the art programs within the College of Fine and Applied Arts, however, classes are taught by instructors who do not normally use manual communication or have an in-depth understanding of the nature of deafness. Therefore, support services are available through the NTID Art Department Support Team (a sub-group within the NTID Art Department) to assist deaf students in these areas: interpreting, notetaking, tutoring, academic advising, counseling, and staff development.

Finally, we consider the process of job placement an essential ingredient in our overall career development efforts. For the deaf, it takes on different proportions and meaning due to their history of underemployment and unemployment. Activities related to preplacement preparation are required of each deaf art student before the actual search commences. Such activities include resumé writing, interview techniques, portfolio development, and job search techniques. An Employment Specialist assigned to the Art Department is available to assist upcoming art graduates in locating the best kinds of jobs, as well as assist in the preparation of interviews. Deaf art graduates are employed with large and small corporations in cities such as Boston, New York Rochester, Chicago, St. Louis, Miami, Los Angeles, San Francisco, and Detroit.

Project Director:	Thomas Raco
Funding Sources:	Department of Health, Education and Welfare
Availability of Materials:	Descriptive materials
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HIGH SCHOOL PROGRAM, INSTITUTE FOR ARCHITECTURE AND URBAN STUDIES

DEBORAH BERKE

The High School Program at the Institute for Architecture and Urban Studies developed as a direct response to the need for an introductory level course in architecture that emphasized the field as a humanist discipline, open and understandable to all students, not just those who plan to pursue it as a career.

The Institute for Architecture and Urban Studies is a non-profit, educational, research and development corporation. It has been in operation since 1968 and offers a broad range of educational programs in architecture and planning. Included are programs for students from liberal arts colleges; work-study programs in preservation; internships; and a public evening program in architecture, planning, and design; and a program for high school students. The Institute publishes several magazines and has an active exhibitions program. It has done research for HUD, and the New York City Planning Commission, the National Institute for Mental Health, and the New York State Urban Development Corporation.

In 1974 the first High School Program was offered in the summer as a six weeks course, meeting three days a week. In 1977, under the direction of Deborah Berke and Lawrence Kutnicki, the High School Program was expanded to include fall and spring courses. These meet on Saturdays for ten consecutive weeks during each term. These courses, and the curricula of the High School Program in general, grew out of requests from the Summer 1977 students who felt their schools offered nothing in the field.

The goal of the High School Program is to introduce high school students to the disciplines of architecture, design, and planning in the same way that music and art are offered at a high school level. The High School Program is not pre-professional training, although many of the students go on to study architecture in college. The High School Program attempts to teach students to see, understand, and interpret the built world that surrounds them.

The students in the High School Program come from a broad cross section of social and economic backgrounds. The Institute is located in midtown Manhattan and is easily accessible to students who come from all parts of the metropolitan area. The High School Program depends solely on tuition for its funding, but any interested student with a financial problem is offered a work-study scholarship. The students range in age from fourteen to eighteen. About one fourth of the class is female.

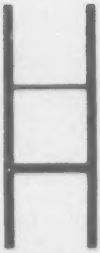
Each term the actual content of the High School Program course varies. However, there are three basic course outlines. One explores architecture through the work of major twentieth century architects: Wright, LeCorbusier, Mies van der Rohe, Aalto, and Kahn. Through slide presentations and lectures, the students examine architectural works from a theoretical and spatial view. They explore the ideas of solid and void, reference systems, grids, transparency, entrance, rhythm, and other architectural concepts. These concepts are discussed and investigated in a series of abstract

design problems and in models and drawings on a non-specific cubic site.

The second course looks at the city in its various aspects: one term using Manhattan as a laboratory, another looking at the city through history (Greek, Roman, Medieval, Town planning, etc.). Both of these urban-oriented courses use the built environment, the city, as the background against which it is possible to view and understand urban history and development, the space of cities, and their architecture.

The third course is even more experimental in its nature and in what it attempts to impart to teenagers. Architecture and arts examines the relationships of architecture to the other arts. Each week of the ten-week term is devoted to a particular art form: sculpture, painting, dance, photography, film, etc. An artist comes in and talks about his medium in terms of its history, structure, and language. The students work directly in the field being explored. Parallels to architecture and influences on architecture are discussed. Primarily the talk centers on space and content. The interaction and excitement between the participating artists and architects have been exceptional.

Project Directors:	Deborah Berke Lawrence Kutnicki
Funding Sources:	Student tuition
Availability of Materials:	Descriptive materials
Contact Persons:	Ms. Deborah Berke or Mr. Lawrence Kutnicki The Institute for Architecture and Urban Studies Eight West Fortieth Street New York, New York 10018



HIGH SCHOOL STUDENTS ON A COLLEGE CAMPUS

GUY HUBBARD

During the 1950's and 1960's the Indiana University Department of Art Education sponsored an annual two-week institute that enabled high school students to pursue their interests in arts and crafts in a university campus setting. During the early 70's enrollments began to decline – to such a point that the institute was abandoned. After a period when no high school art experiences were offered, considerable thought was given to what service, if any, was suited to these students. The outcome of these deliberations was the creation in 1974 of a distinctly different workshop from that which had existed before. It carried the title: Art Careers Workshop for High School Students.

Unlike the earlier offering, this one addressed career opportunities in the visual arts above all other issues. The nation as a whole at that time was giving greater consideration to vocational decisions than formerly; and, as a consequence, parents' anxieties were increasing whenever a teenage son or daughter expressed a desire to follow

a career in art. This concern had always been present where boys were concerned, but the advancement of women's career aspirations added to these parental anxieties.

If during this time high school counselors had become as well informed about art careers as they were in other areas, the need for this workshop might not have arisen. But both school counselors and art teachers have been found to be far less informed about career opportunities in the visual arts than they should have been. The uniqueness of the present program, in fact, is a direct outgrowth of the discovery that teachers and counselors were often unprepared to advise students on career possibilities in the visual arts.

This workshop is really one of two workshops that occur concurrently. One component consists of approximately twenty high school students who are contemplating an art career of some kind. The other component consists approximately the same number of art teachers. Both groups share the same program opportunities. They work in the same rooms, share the same instructor, go on the same visits, and are present at the same social events. The only separation occurs with the housing. The teachers live in graduate facilities on campus or find apartments in town, whereas the high schoolers are housed in an undergraduate dormitory. However, the male and the female counselors who supervise the high schoolers are always selected from the art teacher group. In sum, every effort is made to develop a sense of unity between the members of these two very different populations. While the degree of success of this idea depends on the temperaments of the participants, evidence of success is often to be found when a high schooler is observed instructing a teacher in wheel throwing or where a teenager will declare with apparent surprise that the teachers are really very human! Even after a school year of being bombarded with energetic students, most of the art teachers seem to enjoy the presence of the students. This reaction is probably the result of the instructional environment of the workshop where clothing and status do not separate teacher from student, younger from older. Moreover, a common bond – the commitment to art – seems to be more powerful than the more conventional differences.

While the principal emphasis of the workshop lies with art careers, the instruction is divided between information on careers and personal art activities that may or may not be directly vocational. High school students may possess a general desire to enter a field of art, but, as indicated, they rarely know much about what is open to them. They are in need of general personal development in art. All students, for example, are given instruction in drawing from the first day of the workshop. Drawing is perceived by the staff as a basic tool skill for most, if not all, people entering a career in art. Other students are inexperienced in the three-dimensional arts of sculpture and pottery, or in photography, textile design, or lettering. The intent of this instruction is to immerse students in their own creative involvement in ways that approximate how a professional artist addresses his work. For students nurtured on a diet of instruction limited to high school class periods, this experience is often a revelation. These in-depth experiences serve to expand existing art competencies for some. For others, they open up new and unexpected artistic opportunities.

The highly personal art pursuits provide continuity for the workshop. The emphasis is on individual commitment, and to this end students are encouraged to work on their own in studio space that is kept open and staffed all day long, during the evenings, and on weekends. As a stimulus for this effort, an exhibition of products is given in the departmental art gallery during the final days of the workshop, complete with a formal reception and also a critique. Since the reception occurs close to the end of the workshop, many parents attend. It should be emphasized that communication with parents at this time is considered to be most important for the over-all impact of the workshop on the lives of the students. And, as one might expect, parents welcome the opportunity to talk about the art career aspirations of their children and to receive well-informed counseling.

The lack of knowledge about careers in art is resolved primarily through contact with professional artists and designers. Some are invited from among the faculty, but most are selected from the community where the criteria for success is being able to satisfy an employer or a client. Among the areas regularly represented are architecture, portrait photography, stage design, illustration, production jewelry design, billboard and sign work, film production, package design, ceramics, art history, fashion design, and interior design. The artists who participate vary from year to year depending on their availability. Moreover, the choice is always made with reference to the expressions of interest that students declare when they first enroll in the workshop. Another element in the selection and retention of artists has been their effectiveness. A person with an excellent delivery will be invited to return annually. Less effective people are not asked again, even if an area is neglected. A bad image about an art area is thought to be worse than none at all.

Since the Bloomington campus lies in a rural area, the range of art professionals in the community is somewhat restricted. On the other hand, the campus investment in the arts is such that many large cities lack the resources that are plentiful at the University. Every year, however, the students go on a bus trip to Indianapolis, so that they may be introduced to artists and designers of a kind that cannot be found in Bloomington. They visit and talk with employees of commercial studios and advertising agencies. They visit the Indianapolis Museum of Art where they meet curators and learn from them what is involved in that work. They are also introduced to art museum conservation personnel as well as to the educational staff. Not least, they find themselves inside an art museum – a first experience for some in the group, in spite of their interest in art.

Packed into the Indianapolis trip is a visit to the Medical Center where the students watch medical illustrators at work and talk with them. As part of this experience they are also introduced to such related areas as medical photography and scientific illustration, with side references to art in other areas in the health professions such as occupational therapy and art therapy.

Notwithstanding all of the arts professions referred to above, many others can only be considered through lecture, discussion, and reading. Depending on the needs of the group, films may also be used for certain areas. Art teaching in all its forms is presented by the staff as a lecture and discussion in concert with the art teachers enrolled in the workshop.

No report on this workshop would be complete without a statement about the campus living experience. The students all share one floor of a dormitory, with boys in one wing and girls in another. The choice of the two counselors is critical to the success of the entire program. Even if everything else in the workshop were to be flawless, certain failure could be expected if the choice of dormitory counselors were wrong. These two people not only monitor the behavior of the group, they give it momentum and spirit. They provide discipline, friendship, trust, and a shoulder to cry on. Not least, they provide constant reinforcement of what was introduced by the visiting artists. They demonstrate, by example, the need for comitment and for a love of art that a professional must have if he hopes to be successful. They perform this service informally, and they do it continually. This part of the program also includes spontaneous pizza parties, swimming, and tennis, as well as visits to faculty homes, sketching trips, and the like. Yet every facet is considered as an integral part of the over-all intent of the workshop.

In sum, the art careers workshop offers high school students the opportunity to immerse themselves in a fresh life-style for two weeks. They create their own art; they learn about various arts professions; and they experience campus living.

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Project Director: Guy Hubbard
Funding Sources: University Summer Sessions and School of Education funds; local sorority and high school scholarships
Availability of Materials: information on program
Contact Person: Dr. Guy Hubbard
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BOSTON'S MAGNET ART PROGRAM: ART CAREER EDUCATION

DIANA KORZENIK

As part of the court-ordered desegregation plan for the Boston Public Schools, universities and colleges were invited to work with schools or whole school districts in order to improve and enrich the quality of education for *all* Boston's school age population.

Massachusetts College of Art was invited to work with Boston English High School to develop a Magnet Art Program. The purpose of the Magnet Program is to *attract* adolescents of all backgrounds, thereby causing voluntary integration within the finest possible art program.

Adolescence is a period of search. The Magnet Art Program faculty and staff sought to respect that need. Students search the range of art studios, the diversity of directions that work may take within a single studio, the possible further education one may pursue within and outside of the arts, and finally the work and career options that may grow from one's interest and expertise in a given studio area.

It was decided from our first planning session in summer 1974, that our aim was *not* vocational training. Our aim was to respect the search that adolescents require, and to provide opportunities for exploration, wishing, and experimenting.

How then does the Magnet Art Program contribute to our understanding of art careers education for adolescents?

First we had to recognize that all of one's life experiences, including schooling, become part of one's resources for making life decisions. We found that the priority need of the high school students in our program was to understand *where they are*. They needed to know what their high school offers them. Many students needed basic information about what is available. They needed to find out what you can learn in a ceramics studio or in a television studio. The nine Magnet Art Faculty prepared a slide presentation for all of the students to explain where each art studio is, what is done in

each studio, and what is learned and produced. This basic information then helps students differentiate the various components that are all called *art*. From this understanding, some new choices may grow.

We resisted the seductive idea of offering the enticement of "jobs" as a justification for studying the visual arts. Though this is a possible route to take, with substantial truth in certain areas, we felt that there was much learning that needed to take place before such concerns were introduced.

Each of the several components of the program asked: "How can we help contribute to the adolescents' understanding of what they are doing and options for what they could do? The following responses grew together to form our concept of art career education.

In all studio classes, Magnet Art faculty invited black, Hispanic, and white visting artists to explain how they became committed to the making of art and how they earned a living. Students also visited artists in their own studios. The aim was to provide sensitive, intelligent role-models who would share their lives and their art.

Another component of the program is our Skill-Sharing Workshop in Art for Parents and Public (SSWAPP). Parents and their children attend Monday evening art classes and experience art learning together. In this way, parents are helped to understand the making of art by direct participation. We hypothesized that if parents would support and value their adolescent's work in art, then the student might be expected to gain in his or her skills and commitment. Embedded in our weekly family studio nights were "career evenings" in which artists in various fields described their preparation for their jobs.

Another component of the program is called "Outreach." The aim of this facet of the program is to help the Magnet Art students learn to help others understand art. Teams of high school students visit middle schools, accompanied by an "Outreach coordinator." They teach younger students about a selected art area that especially intrigues them. In this way, adolescents are helped to assume a mature, responsible role in communication about their interest in art. This hopefully leads to developing authority in presenting oneself in a future possible work situation.

As all the above were in progress, the Magnet Art Faculty had in-service workshops in career counseling. They discussed the depressing facts about employment especially for the young. The teachers learned skills in helping students transform fantasies and wishes into some attainable reality. Role-playing exercises enabled teachers to experiment with ways of listening and helping their students. A significant result of the efforts of the in-service workshops was an eagerness to take part in a school-wide Occupational Education Program. Art teachers were asked if they would teach sections of this required freshman course. They recognized in this an opportunity to help the youngest students explore the arts and to help them conceive of art as work. The course has become a vehicle for students' *discovery* of existence of the Magnet Art Program in their own school.

With all these opportunities for understanding how people work in the arts, we should return to the initial court order that paired English High School with Massachusetts College of Art. The pairing itself is an ideal, real world vehicle for adolescents discovering how people work in the arts. Massachusetts College of Art faculty and students eagerly serve as visiting artists and teachers. Similarly English High students are also welcome at the college. We have Raku firings managed by the adolescents, under the supervision of college faculty. We have even had adolescent art exhibits at the college. Such events attract adolescents to the college, making it possible for them to look around as unselfconsciously as possible and to explore what older people are doing.

All of the above educational components hopefully serve adolescents in their search for who they are and what they may be. The *work* involved in the visual arts is central to their entire education. Careers *may or may not grow* from that.

Program Director:	Diana Korzenik
Funding Sources:	Federal and State Funds through City of Boston Special legislation for Magnet Desegregation Program
Availability of Materials:	Information on Program
Contact Person:	Dr. Diana Korzenik, Chairperson Department of Art Education Massachusetts College of Art 364 Brookline Avenue Boston, Massachusetts 02215

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COMMUNITY-RESOURCE-ORIENTED ART VOCATIONAL INTERNSHIPS FOR ACADEMICALLY GIFTED HIGH SCHOOL STUDENTS

ROBERT D. CLEMENTS AND JIMMY S. MAINE

Whereas many vocational training experiences in art are for students of average scholastic ability, this article reports on vocational art experiences developed for students classified as academically gifted. A great educational tragedy is the large number of underachieving, academically gifted students who go through school systems unobtrusively and unnoticed. Too often the two million academically gifted students in American public schools have become passive absorbers and nonparticipators. Schools have inhibited not only their achievement but also their individual expressiveness and even their rebellion. One challenge we face is to develop educational programs that extend such students' intellectual growth and that prepare them with modes of knowing and hands-on vocational experience to deal confidently with new problems.

The major purpose of the Community-Resource-Oriented Art Program was to develop a flexible and challenging art program which would engage the interest and utilize the creative abilities of the academically gifted student. The second goal was to allow the academically gifted student to identify special areas outside the organized curriculum which would lead to development of greater knowledge through special programs, projects, and problems. The third goal was to help the academically gifted student in learning to utilize available community resources. The fourth goal of the Community-Resource-Oriented Art Program was to develop specialized skills and increase levels of achievement in those skills through individualizing instruction. Drawing, painting, sculpture, art teaching, quilting, art history, architecture, and stage design were among the areas of knowledge and skills pursued by the academically gifted students.

The fifth goal was to provide experiences which would enable the students to become self-directed and humanistically oriented. These academically gifted stu-

dents had never been permitted complete freedom in an educational atmosphere where they could develop with self-imposed restraints, without time limitations and without limitations imposed by their environment. One of the main characteristics of gifted students is their ability to work without constant supervision. They possess long attention spans and are able to pursue ideas of interest for long periods of time. In the atmosphere of freedom provided by the program, students could extend their intellectual curiosity and develop new self concepts and aspirations.

Seven academically gifted students volunteered to participate in the program. Although they were multitalented, they had previously had only limited access to art experiences or had acquired negative experiences in the visual arts. The criteria for identifying these students as academically gifted were standardized mental ability tests (Slosson, California Short, and the WISC), score range of 120 intelligence quotient or higher, standardized achievement test (Iowa), teacher observations, parent observations, student observations, and creativity tests. The identification was conducted by qualified personnel employed by the Griffin-Spalding Board of Education.

Only after careful screening should a student be led to believe he is gifted, and much harm can be done to students through inadequate screening procedures. In order to conform to their peers, gifted students often hide their superior abilities. Teachers often punish the gifted student by requiring more time-consuming "busy" work, instead of making the course an open-ended learning experience. Many students of superior abilities do not realize they are gifted and have difficulty accepting the fact when it is pointed out. Gifted students are not always the most outstanding students in a class. They are often underachievers or troublemakers if they are not in a challenging environment.

After searching the community, it was found that many artists and craftsmen were willing to open their studios and workshops to the seven academically gifted students who sought them out. Students then reported their findings to the art teacher and the coordinator of the gifted program, who reserved the authority to make the placements. When students proposed working with artists or craftsmen of questionable moral character or persons lacking quality training, the teacher urged them to look for other possibilities. During these sessions, individualized programs of study were designed, and schedules were arranged, taking into account existing class schedules, extracurricular obligations, and special interests. As the program got underway, it was found to be of utmost importance that students report their findings and problems to the teacher as often as possible. For some students, daily contact was necessary; for others a weekly report was sufficient. Through regular reports, problems could be dealt with as they arose.

The city of Griffin is extremely fortunate to have the Dovedown Center, an art mall created from an old textile mill. Dick Piland bought the old building and encouraged artists and craftsmen to set up studios and workshops within the vast empty space. The Dovedown Center now houses a gallery, and an art classroom, as well as the shops and studios. Artists and craftsmen from across the United States as well as local artists have turned the old and abandoned structure into a place of creativity and learning.

The students had no preconceived ideas of what they would encounter, and the task of working for a grade was eliminated. Thus, the art program became an adventure. What would they find? Who would they meet? What art abilities would they develop? How would they respond to unlimited freedom? Would they benefit from their experiences?

Wallace, Silent Hell Raiser

This easily overlooked, quiet, and reserved young man disclosed interests and abilities in many areas, as well as a zest for living. His mature manner and genuine concern for others made him attractive to many female students, and he had been thrice engaged. Although he presented a stable and mature outward appearance, Wallace could be mischievous. In class he sometimes made lewd drawings to entertain his

friends. His friends' disruptive laughter would be reprimanded, while Wallace remained calm and unsuspected by the irate teacher. He enthusiastically expressed a desire to work with clay, and he already knew a local professional potter, Sonny Bartlett, who was in the process of building a studio four blocks from the school. Wallace asked permission to work in the studio for one hour each day and was accepted by Bartlett. More time would have been permitted, but Wallace worked a daily eight-hour shift in the textile mills in order to earn money for college tuition.

The potter gave new directions to Wallace's life. His interest in art grew, and his abilities flourished. Each day for one hour, Wallace learned about the potters studio by being involved directly in its creation. He helped build not only the kick wheels but also the studio itself, putting in window panes and building shelves. He quickly became proficient in methods of construction with clay, and created glazes from raw ingredients. Throwing pots on the wheel took Wallace more time, but it, too, was soon mastered under Bartlett's directions. Bartlett found that, while his apprentice was at first very reserved, as Wallace developed as an artist his personality became more open to others. Bartlett commented: "During this time he decided a career in art would be his goal, and he is now pursuing a degree in art on a college scholarship. I feel that his understanding of himself through his art will enable him to attain the goals he now pursues." Wallace himself summed up the experience: "More than anything else, I was taught how to seek out and learn what I want to know. Through the program, I was able to enjoy learning and, at the same time, receive credit toward graduation. It gave me the freedom to learn what otherwise would have been impossible."

Jack, Terror of the Teachers' Lounge

Jack, an energetic, sixteen-year-old senior, spent much of his school day in the counselor's office, and teachers in the lounge often discussed his behavior. His ability to complete assigned work quickly, combined with a "let's have fun" attitude, did not endear him to his teachers. He was often sent out of the classroom to the principal for discipline or to the counselor for guidance. He had been told by teachers that his intelligence quotient score was higher than most other students. With little effort, he was outstanding in math, science, and English; therefore, he could see no purpose in his exposure to the regular classroom materials.

Jack had decided on his direction and needed only to find a qualified person in the community with whom he could study. Peggy Maine, a local artist, agreed to accept Jack into her studio where she painted daily. On a one-to-one basis, Jack and Mrs. Maine painted, asked questions, visited other artists' studios, and viewed displays and exhibits. She taught him about the elements and principles of design, artists, and painting techniques. He most often utilized his fourth period, gifted program class to visit and work at the studio. He was also free to come after school and to bring friends; and on several occasions ten of his friends were in the studio, asking questions and sharing experiences.

Bill, Comic Hero

Bill had collected comic books since elementary school, and his desire to create cartoons was soon coupled with an interest in their mass production. For someone with limited experience in art, this seemed an ambitious undertaking. First he needed to know what was involved in mass production, so he visited Griffin's printing offices. Encouragement was offered by a printer who was willing to print Bill's art work when it was created. After visiting the newspaper office, Bill decided his cartoons and mass production ideas could be adapted to a newspaper of his own that would include not only cartoons, but also poems and short stories. Along with some friends, he founded a newspaper. They met after school at night and on weekends. Instead of working as an apprentice under one person, he decided to use the printers and newspaper people at Griffin as reference people. Along with some friends, he established his newspaper staff office in the basement of the Griffin Hotel in a room donated

by the hotel's owner. Subscriptions and advertisements were sold, and a four-page newspaper was produced each week.

Chuck, Junior Leonardo

Chuck, an outstanding student in all academic areas, had already decided that he wanted to study architecture or automotive design. His interests in these areas were encouraged by his father, a doctor. Harold McNeely, a local architect noted for his individualized designs of family dwellings, agreed to accept Chuck into his office. They agreed on a schedule of two days each week and two hours each day, a schedule which had to be arranged around Chuck's classes at the local junior college.

During the sessions with Mr. McNeely, Chuck's assignment involved the redesigning of existing structures. While Chuck was apprenticed to the architect, Chuck's parents decided to build a new house and asked Mr. McNeely to design it. Chuck was able to see the house's total creation. He was involved from the beginning decision of his parents, to its final construction. He helped draw the plans, participated in its construction, and he now lives in the completed structure.

Megan, Governor's Honor Student

Megan has many of the characteristics of the academically gifted student: boundless energy, high intellectual ability, interests in many areas, and the ability to be self-motivated. Megan was never idle. Her interests included drama, chorus, and sports. Megan's interest in art had been stimulated through experiences encountered during her participation in the Governor's Honor Program, where she had been exposed to other highly intelligent students in art activities. She had already made friends with Mrs. Gail Piland, who taught private art classes for elementary age students at the Dovedown Center. Megan decided to help her teach the students in return for instruction in drawing after the class time. Contacts with another craftsperson led to her creating a small quilt with a handstitched design. The opportunity to be included in the Community-Resource-Oriented Program helped give her new insights into her abilities and unfulfilled aspirations.

Charlotte, No Longer Afraid

Charlotte was the only student to refuse when asked to participate in the Art Program, and she needed much encouragement to accept the challenge. Charlotte's past efforts to create art works were always overshadowed by others who were more successful. She had not developed self-confidence in the area of visual arts. During her tenure in the program, Charlotte helped arrange art exhibits by former high school students in the school so other students could enjoy them. She prepared luncheon meetings of junior college art students with high school students in the high school art classrooms, and she assisted a nearby elementary school classroom teacher in teaching art activities to a fifth grade class. The excitement of the students and their uninhibited use of materials was, for her, a very rewarding experience. Charlotte's main interest was drama, and soon she was the star of the show. She participated in designing the stage set, which involved building flats, constructing cornices, creating optical illusions, selecting lighting, and arranging furniture. She took active part in the actual construction of the stage set, and manipulated hammers, saws, drills, and paint brushes without hesitation. After eight weeks of coming into contact with art and artists, Charlotte had a new outlook. "I'm not afraid to try, to succeed, or even to fail."

Creating paintings, throwing pots on the wheel, stitching quilts, and building stages are only beginnings. Overcoming fears and insecurities were found to be major tasks for students in the program. Lack of developed abilities in the area of the visual arts presented many problems. These students of superior intellectual ability were their own worst critics, and severe and critical judgments, aimed at their own art endeavors, had to be overcome. These academically gifted students, however, found

that they too could be creative and could make functional as well as decorative art. As a result, new positive attitudes were acquired.

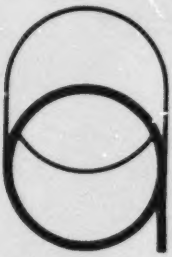
The high school principal, Mrs. Williams, stated: "The potential of these very intelligent and multi-talented students was greatly developed through the Community-Oriented Art Program." The high school counselor, Ms. Jones said: "The success of the program is indicated by the students going to college. Three of them are majoring in art, one in drama, and one in architecture. We are excited about the program being expanded to other students and other areas of giftedness." The effects are more evident in the students' new attitudes of "I'm not afraid to try, to succeed, or even to fail." Nothing can take the place of actually being apprenticed to an artist, craftsman, or architect. Lives touch, the artist becomes an individual, with hopes, frustrations, and memory-making experiences. This program represents hope that doors for the gifted will be opened.

Program Directors:	Robert D. Clements Jimmy S. Maine
Funding Sources:	Local and personal funds
Availability of Materials:	None
Contact Person:	Dr. Robert D. Clements Associate Professor of Art Visual Art Department University of Georgia Athens, Georgia 30602

The program was developed by Jimmy Maine to constitute his Master's degree applied project in art education, under Dr. Clement's direction. The names of the students have been changed. The authors wish to express their appreciation to the educators and crafts people listed who so generously gave of their time for the project.

SECTION 6 POST SECONDARY PROGRAMS

106 A number of programs address career education at the college or university level. Four such programs are presented in this section. Diana Korzenik and Alan Wallie describe in-school programs, and Ann Collins Dole and David Cowan describe programs involving community outreach efforts in the form of student internships.



RT CAREER EDUCATION IN HIGHER EDUCATION

DIANA KORZENIK

The graduate and undergraduate art education programs at Massachusetts College of Art consider career education as learning about teaching options and experiencing these options in diverse work settings.

Over a hundred years ago, the Massachusetts State Legislature recognized a huge gap in work skills in the then burgeoning American industry. We lacked designers who could design textiles and architectural plans, – and we lacked *teachers* to train these artist-designers. America was clearly endowed with visually artistic people, but no system then existed to attract, value and train them to join the work force. Stretching the point a bit, we may say Massachusetts College of Art was originally formed by the state legislature as a "career education" to help those attracted to the arts find ways of using their abilities in the structure of the then current society.

Now, one hundred years later, a new society presents itself to students. Our college is looking at the needs that the society displays, particularly for teaching artists.

The major goal of the teacher preparation program, The Art Education Program, is to help students identify the variety of roles they may have as artist-teachers in serving the variety of clients that may need their skills through programming in the arts. We then provide courses that help students differentiate skills and needs of different clients, whether they be a function of *age* (preschool, elementary, secondary through geriatric), of *sensory endowment* (range of abilities and handicaps), or of *institutional setting* (public schools, nursing homes, prisons, hospitals.)

Our goal has led to the creation of specific courses, some of which are generally part of art education programs. *Art and Child Development* sensitizes students to changes in the client as a function of age; *Observation/Interpersonal Relations* looks at age, sensory endowments, and institutional settings. These courses are followed by *Methods*, student teaching and curriculum classes, which are generally completed in junior year. This provides a foundation so that the senior year can become a time to explore career options within and outside of the public schools. All students are required to take *Community Practicum*. This course demands that art education students identify clients and a work site other than a public school. They explore ways to generate projects within the setting to match clients and institutional needs. Since the students are in diverse settings, each student's efforts serve as "career education" for all the others.

In senior year, students also may select a course entitled *Verbalizing About Art*. This deals with the function of language in the creation, teaching, and criticism of art. It

includes a project on grants-writing. Entrepreneurial grantsmanship skills are seen as part of career exploration for teachers.

Also in senior year, students may select *The Teaching-Artist* course which helps them look at the career-life choices they have. Visiting artist-teachers lecture on their own training, teaching, and life-choices. Sociological theories on work patterns are explored to see the varieties of ways artists-teachers function in the society.

In addition to these, in the senior year *The History of Art Education* is required. The array of functions that artist-teachers *have* served in America alone, suggest new career opportunities for those emerging into the adult society.

Annual week-long colloquia are planned each year to complement and enrich our courses. We invite students to generate themes that will help them understand the *career roles* they are exploring. One year the theme was *Law and Education*, which brought in a variety of Boston-area lawyers to discuss unionization, children's rights, the structure of school committees, and teachers' legal responsibilities. This colloquium served to clarify the issues in work in public education.

Another year, our colloquium explored *Art and Special Education*, and invited directors of special education to meet with directors of art to explore their mutual needs. Art education students were encouraged to initiate new roles in public education that could serve special education programs.

In 1979, a colloquium entitled *The Work of Art* explored the work patterns of artists' lives. It aimed to help students see how career choices are made. Artist-teachers were invited to talk and show slides that would give a "retrospective" on the work and art-making issues in their lives. Artists spoke about how teaching heightened (or in one case diminished) their involvement with their own artmaking. They spoke about the subtle balance of privacy and social time, of time for their own art and for their teaching, as well as time for family and personal life.

As artists who are also faculty, we all feel that our lives are in themselves career experiments. Our art education students are best served by our faculty's honestly facing the career questions that we as college-teaching artists face. Through this honesty, we create new course content such as *Community Practicum*, *Verbalizing About Art*, and *The Teaching Artist*. Through this honesty, we hope each of our lives and our networks of other artist-teachers may provide real-life career education for our students.

All of us have a work history in diverse settings. All have thought a great deal about art and careers. Therefore, the network that an art college *is*, is an ideal model for career education!

Project Director:	Dr. Diana Korzenik
Funding Sources:	Massachusetts College of Art
Availability of Materials:	None
Contact Person:	Dr. Diana Korzenik Massachusetts College of Art 364 Brookline Avenue Boston, Massachusetts 02215

UNDERGRADUATE PROGRAM IN VISUAL COMMUNICATION: AN OPTION WITHIN THE ART DEPARTMENT LIBERAL ARTS DEGREE PROGRAM

ALAN WALLIE

The careers program in visual communications at Northeastern Illinois University was proposed as a significant expansion of the then current learning experiences in the Art Department. Since Northeastern Illinois University has a student population of individuals who are the first to experience college in their respective families, it was thought vital to accommodate their concerns for an economic future in expanding the art department's curriculum. There was a rather university-wide concern for the inclusion of occupation-oriented courses into the general curriculum; however, it took requests over a five-year period to expand the program of art instruction with extra funding for personnel.

The goal of the Visual Communications Program was to provide additional career options to replace preparation for secondary art education. As the program was originally conceived, a period of appropriate class instruction was to be followed by an internship period in industry, business, museums, and galleries. During the planning stage, contacts were made with professionals in these areas, and this practice continues although the use of internships has not been widely implemented at the present.

Intrinsic to the concept of the Visual Communication Program is a balance of liberal arts, business course work, art, and vocational preparation. The goal of a liberal arts education is broader than simply the preparation for work, but the program does aim to provide career options and awareness as well as to hone particular skills. Importance is placed upon practical vocational knowledge and skill development. Recognition is accorded to the expansion of technology related to the commercial art area, and at least one class is taught in a professional off-campus location.

All important to the success of the vocational course work is creation and performance in the broader field of art. Thirty-seven hours are required in specified courses which stress basic principles and a broad art overview. An area of concentration is then developed which the student may select in career development focusing on visual communicaton.

As a preliminary to involvement in a particular program, students participate in an introductory course called Careers in Art. Each week in class or at their place of employment, an individual occupied in some area of visual communication addresses the class. These professionals discuss their occupational duties, the skills and initiative that they need, the goals they establish for themselves, and how they remain current within their field.

Advice is given on portfolio preparation, educational and experiental requirements for particular jobs, and how the speaker perceives the job market. Although students are exposed to practicing professionals within a specific area, effort is made to

suggest a broader range of job possibilities including jobs in crafts areas.

The success of our program relies to a large extent on our urban location and on our part-time faculty. Part-time faculty members are drawn from practitioners in a range of applied studio specialties. Each trimester, course offerings vary as different individuals are brought into the department. The association of faculty members with professionals intimately involved in art as a vocation provides more than career involvement on a conceptual level. It promotes the development of work habits, adaptability of skills, and a strengthening of concepts as they relate to self, choice, and decision. Considering the practical nature of this association and the economic climate of the Chicago area, it is felt that opportunities do indeed exist for students in the job market.

Project Directors:	Alan Wallie Clarice Hallberg
Funding Sources:	Northeastern Illinois University
Availability of Materials:	Materials available at cost
Contact Person:	Mr. Alan Wallie Northeastern Illinois University Bryn Mawr and St. Louis Avenue Chicago, Illinois 60614

COOPERATIVE EDUCATION COURSE, THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

ANN COLLINS DOLE

The School of the Art Institute of Chicago (SAIC) is a professional art school, offering Bachelor and Master degrees in fine arts, art therapy certification, and teacher certification, as well as a professional certificate for advanced graduate study in art history and aesthetics. The School is housed in a new ten million dollar facility, adjacent to the Art Institute of Chicago and located in Grant Park, the downtown park which links Lake Michigan with Chicago's loop.

The School is acutely aware of the difficulties involved in the pursuit of a career in art. Recognizing this fact and capitalizing upon its location in the heart of Chicago, SAIC has developed a four-part program to assist students interested in career development. The following opportunities are available through the Placement and Career Planning Office, to all SAIC students, both full and part time:

1. An active part time, free lance, and on-campus job placement service;
2. Seminars and discussion groups on the "Business of Art";
3. Counseling on career/life planning and skill identification;
4. Experiental learning.

All students have the chance to apply for a job in one of the nearby businesses or in one of the studio or administrative areas of the School. In addition, there are many opportunities for free lance art work, ranging from designing a logo for stationery to painting a mural on a kitchen wall. Aside from the obvious benefit of earning money, these positions afford students an opportunity to interview with an employer, show his/her portfolio, and in the case of free lance work, to estimate the time involved in completing a free lance project and to estimate what their time is worth.

The students who choose to work in the School (and over three hundred do) are given an opportunity to work in a wide variety of positions in every administrative and studio area. While not all jobs are art-related, they are all responsible positions, and the students learn organizational skills which are very necessary when pursuing a career. The School is very committed to making the working experience a learning one.

In recognizing that there are survival skills necessary for artists that are not taught in studio courses, the School makes every effort to invite outside experts to meet with the students and to discuss practical necessities that make life easier for the practicing artist. This past year saw experts holding seminars and discussion groups on the following topics:

1. Contracts: how to arrange formal and informal contracts with a gallery or with an individual buyer;
2. Insurance liabilities: who pays for the insurance when an artist has his/her work shown in a gallery or other public place;
   (a) How to arrange for insurance coverage while transporting the work and while the work is in the artist's studio;
   (b) What type of personal insurance is needed while renting or owning studio space;
3. Copyright law: what are the artist's rights, what can be copyrighted, who owns the copyright, and how does one copyright a work of art;
4. How to price, sell, and promote art: What type of records must be kept; what type of business cards should one use; what is an artists' representative, and how to find one;
5. How to put together a portfolio;
6. How the tax laws affect the artist: What distinguishes a hobbyist from a professional artist;
7. Grantsmanship: How to select a likely source; how to find out about grants to individual artist's and to groups; and how to prepare a grant proposal.

The range of topics covered is very broad, but all of them are necessary for the professional preparation of an artist. The School is beginning to develop more internal resources to help students with these issues and will hopefully in the near future have a more developed program in the business of being an artist.

This year we are in the process of developing a regular series of bimonthly seminars which will address a wide variety of business concerns and other non-studio needs. One of the student organizations, the Multi-Cultural Organization, will be playing a major role in the design of these seminars. We feel that the more input students have in the content of the seminars, the more effective the programs will be.

The third opportunity students have for career preparation at SAIC is counseling in career/life planning and skill identification. Both on an individual and on a small group basis, career counseling is available to students. The purpose of this process is to help students discover their secondary skills (we assume that their primary skills are their art skills.) The method used in skill identification is the Richard Bolles method, as outlined in his best selling book, *What Color is Your Parachute?* The objective of this process is to encourage students to discover what their skills are by helping them determine what types of activities have proved most enjoyable in the past. For example, if a student has enjoyed solitary pursuits such as stamp collecting most, then it would be unwise for him/her to seek a position that demanded a good deal of public

contact. In conjunction with the Bolles guidelines, the students are given a "Career Resources List for Visual Artists" which was developed by the Union of Independent Colleges of Art, a consortium of nine professional schools of art to which SAIC belongs. Students who have become aware of their interests and skills can benefit from the suggested positions contained in the booklet.

At the same time that skill identification is being done, the student is given information about [illegible] preparation and interviewing techniques. We have found that it is essential to s[illegible] some time examining methods of presentation and ways to "market" oneself.

The fourth component of our program, and in many ways the most important and developed, is the experiential learning program called Cooperative Education.

We developed this program specifically to give our third and fourth year and MFA students an opportunity to gain some "hands on" experience in art-related positions in various corporations and nonprofit agencies in Chicago. Since our students had little exposure to careers in art other than teaching, it seemed that one of our responsibilities was to assure that those who wanted such exposure would have it available.

We developed a three credit course, the basis of which is a fifteen-twenty hour a week art-related position plus a minimum of three individual conferences and three group seminars with the faculty advisor. We applied for and received funding from the Cooperative Education Branch of the Department of Health, Education, and Welfare. This September marks the beginning of our second year of federal funding and the second year of our program.

The staff of our program consists of the following: a part-time director who is responsible for administrative control of the program, liaison with the SAIC administration, and funding of the program; a coordinator who is responsible for job development, placement of students in the work situation, liaison with the faculty, and development of materials; and an assistant coordinator who is responsible for follow up with the students, some job development, and placement of students. The faculty of the program meet with the student and his/her employer, both at the job site and at SAIC in individual sessions and group seminars.

In order to participate in the Cooperative Education Course, a student must arrange an interview with either the coordinator or assistant coordinator of the program. At that time, the student's portfolio is assessed and the student is then referred to one or more positions for which he/she is qualified. The student then arranges for an interview with the potential employer. The interviews are competitive, and the decision to hire is solely the employer's.

After students have been hired, they are assigned faculty advisors who have had experience with a similar work situation or who teach in the students' areas of concentration. Students then register for three hours of studio credit. Every student who is registered for the course receives a handbook detailing his/her responsibilities and the requirements of the course.

The jobs generally last for one semester, and the time commitment is between fifteen and twenty hours per week. If a job shows potential for growth, a student may keep it for an additional semester. Undergraduate students are eligible to earn a total of twelve hours of studio credit, and graduate students may earn a total of six hours of credit.

This type of experiental learning was a very novel idea at SAIC, and as a result the program has been under very careful scrutiny by the Curriculum Committee of the Faculty Senate. Due to the diligent efforts of our coordinators, the quality of the positions which were developed has steadily improved, to the point where we can boast about the type of learning experiences that are available to our students. The faculty have continued to be impressed with both the quality of the jobs and the quality of the students.

The real value of this program is that it allows a student to try on a career identity while he/she is still in school. The program is structured so that the new employee has

resource people, both on the job and at SAIC. Therefore, any problems the student has can be dealt with immediately by understanding professionals. Cooperative Education, of course, does much more than this, but if it only helped a student make the transition from education to the working world, that in itself would be of sufficient value.

The responses from both employers and employees have been very gratifying. Through the summer session, we made 124 placements. Even the few students who were not happy in their working experience felt that what they had learned about the "real world" was valuable.

We feel that the program's success has been just short of phenomenal. So far ten graduating students have been offered full-time positions with their co-op employers. We had hoped that this would come eventually, but we were not expecting it this soon! We have seen shy, retiring students bloom into self-confident professionals as a result of their experience with the program. Students also have come to the conclusion that a particular type of work is simply not for them – and that is an important thing to find out at any stage in life, but especially at such a young age.

These are some of the companies where we have placed our students and the types of positions that the students have held:

Quaker Oats – audio visual graphics, slide work
Wally Findlay Galleries – exhibitions, restoration, framing
DuSable Museum – general curatorial, paper restoration
Chicago Historical Society – designing exhibits for the blind
Field Museum of Natural History – preparation for the Feather Arts exhibit
Land Marks Preservation Council – photographing buildings for documentation for the National Trust for Historical Preservation
Illinois Art Council – administrative assistant in a project to aid public art in Chicago
Chicago Tribune – graphic artist
Chicago Magazine – layout, illustration, graphics
Playboy Magazine – photographer
Leo Burnett Advertising – layout, paste up
Montgomery Wards – architectural drafting for store interiors
Museum of Science and Industry – exhibit design
Contemporary Art Workshop – welding assistant
Educational Resource Center – graphic design.

It is evident that the School of the Art Institute of Chicago is committed not only to providing a professional art education of a very high caliber to its students, but that SAIC is also determined to open avenues so that students will have the tools necessary to establish themselves in the occupation of their choice. These tools include the opportunity for a responsible work experience, career planning and skill identification counseling, exposure to professionals skilled in the business end of being an artist, and finally an opportunity to earn studio credit while being employed in an art-related position.

These four areas of concern are important today but will be even more crucial in the future as the competition for students becomes more intense and as students become more sophisticated consumers. It will no longer be sufficient to offer a high quality studio program. Students will be demanding well thought out career awareness programs and will be using that as an important criteria for choosing a school.

Project Directors: Ann Collins Dole
Nancy Seeger
Funding Sources: Department of Health, Education, and Welfare, Cooperative Education Branch
Availability of Materials: Descriptive materials
Contact Person: Ann Collins Dole, Director,
Placement and Cooperative Education
Nancy Seeger, Coordinator,
Cooperative Education
School of the Art Institute of Chicago
Columbus Drive and Jackson Blvd.
Chicago, Illinois 60603

QUEEN'S UNIVERSITY PROGRAM IN ARTS EDUCATION

DAVID COWAN

The Faculty of Education at Queen's University offers a Bachelor of Education program especially designed to provide the needed emphasis in skills to prepare the artist to work with the community. Highlights of the program are:

1. Management and administration of community arts programs
2. Assessment of community needs within the arts. Development of priorities in the arts/community relationship
3. Preparation and production of written, visual, and experiential learning materials.

This program is intended for the artist who is *not* necessarily interested in a full-time educational career but who is rather looking for a set of skills related to a central interest in the arts which could be used to secure or develop a part-time commitment to the community as the artist continues to devote most of his/her time and energy to further artistic development.

Students are selected into the program on a strictly limited basis (twenty-five students for the 1979–80 academic year). When admitted, students have the opportunity of working closely with a nationally selected group of student colleagues and with faculty who have expertise in a number of areas including the musical and dramatic arts. Structured into the program are opportunities for artistic performance and exhibition, and critical review of their work in order to further students' artistic development. A major emphasis is placed on the study of programs and artistic opportunities within the community. Students are placed as artists-in-residence in local schools, or they serve as apprentice educational officers in Ontario galleries and theatres.

As a result of the program students acquire skills useful in securing (or creating) part or full-time community commitment to art. In some cases they opt to secure Ontario Ministry of Education certification.

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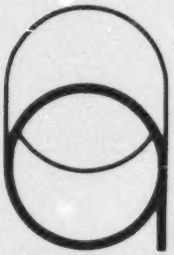
Project Directors:	Malcolm W. Applegate David A. Cowan
Funding Sources:	Regular Ontario Ministry of Education funding
Availability of Materials:	Descriptive, evaluational and instructional materials are being developed.
Contact Person:	Professor David Cowan, Chairman Arts Area Faculty of Education Queen's University Kingston, Ontario K7L5N6 Canada

SECTION

MEDIA AND TEACHING MATERIALS

116 Efforts to implement art career education have sometimes focused on teaching materials and media presentations. In this section Margaret Erickson describes a simulation activity unit for teaching students about the various career roles involved in marketing art. Mary Sue Foster reports on the use of printed sheets to give information on career planning for undergraduate art students. Carol Fox Druart, Diane Greaney, and Helen Fleming Stone describe slide-tape presentations that acquaint students with various art careers.



RT IN THE MARKETPLACE

MARGARET ERICKSON

In 1971 and for several succeeding years, the career education department of Jefferson County Public Schools was associated with the Ohio State University in developing a Comprehensive Career Education Model (CCEM). This was a federally funded project (National Institute of Education), and included in addition to our own five other school districts throughout the country.

The World of Work was divided into fifteen "clusters" e.g., transportation, communications, fine arts and humanities, public services, etc., and each of the participating districts was assigned specific clusters for developmental purposes. The goal was to develop one simulation activity unit for each cluster which would give students an opportunity to learn about occupational opportunities in each particular area. It would allow them to investigate jobs related to those considered primary and would provide hands-on experiences.

One of Jefferson County's assignments was the fine arts and humanities cluster. We invited a number of knowledgeable people, both local and national, to design the simulation. Art in the Marketplace was the result of that assignment.

Art in the Marketplace encourages students to investigate careers in the visual arts. The traditional role of the artist as a creator – the painter, the sculptor, the potter – is considered, and students are offered the opportunity to create in the medium of their choice. The main thrust of the simulation, however, is to give students a much broader view of the arts as an occupational field. Many art related and support jobs are identified, and students have an opportunity to function in one or more of these positions.

The basic activity of the simulation is the creation of an environment for an art exhibit. Although all students who elect to participate in the simulation are given the opportunity to create an art work for the exhibit, this particular facet of the activity is not required. All students are, however, required to fill one or more roles in the creation of the environment. These roles include that of manager, technician, designer, public relations coordinator, clerk, and construction and custodial workers. Through the actual design and construction of the environment, the hanging of the show, and the efforts to secure publicity and audience involvement, the students see that a wide variety of jobs requiring varying degrees of skill outside of the role of creator exist in the field of two and three-dimensional art.

Although the main concern of the students is the creation of the environment for the

exhibit, it is obvious that some works of art must exist before the show can occur. Since the length of the simulation does not allow for the teaching of art in any of its many forms, those students who elect to be creative artists in addition to their supportive roles must be those who already possess some basic art skills or those who can acquire them very quickly. A series of packets which identify various art disciplines is provided to students. The packets indicate where and how the artist works, what tools and equipment he or she needs, and how he or she creates. Using the packets, students are able to determine whether they have the necessary skills and whether the necessary tools and equipment are available to them.

If the students involved in the simulation do not supply the art themselves, it must be collected from other sources, and entry blanks are completed so the designers of the show will need to construct in order to give the art its best exposure.

Art in the Marketplace was designed for junior high school students and can be used at any junior high level or with a combination of levels. Since the simulation does not require the participants to be producers of art, it could be used by any teacher in any classroom setting, or by a counselor or media specialist. Almost any number of students can participate. Fewer than ten would probably require dual roles, but if the exhibit were to be extensive, there would be jobs for a large number of students.

A Teacher's Guide is provided with the materials, but the activities are mainly designed to be student directed. Handbooks are provided for individuals or groups of students, and they lead students so that very little instruction is required.

This simulation, when used by art students, presents their work to their classmates and to the public – it could also be used by non-art students to study the principles of establishing and managing a business.

One of the basic purposes of this unit is to help young people realize that they need not necessarily be a creative artist to be involved in the arts. Many jobs are associated with the arts, and, in fact, there would be no showcase for the artist without the support provided by those who build galleries, design costumes and stage settings, and publish books.

Project Directors:	Robert E. Blum Larry Schultz
Funding Sources:	NIE through The Ohio State University
Availability of Materials:	Descriptive and instructional materials
Contact Persons:	Mr. Larry Schultz Coordinator of Art Education 1209 Quail Street Lakewood, Colorado 80215 Ms. Margaret Erickson, Curriculum Development Specialist Career Education 1209 Quail Street Lakewood, Colorado 80215

ART CAREER PLANNING SHEETS

MARY SUE FOSTER

At Wichita State University there is a program in career planning involving the collecting, publishing, and distributing of career information pages that define the vocational possibilities for all programs at the University, including the four art departments: Art Education, Art History, Graphic Design, and Studio Arts.

These information sheets are offered to incoming freshmen during the summer orientation program and are the basis for discussion of life planning and vocational futures.

The first side of each page is structured: the consistent placement of boxed information makes it a simple matter for students to compare two or more sheets selected for individual interests. Headings indicate information on future outlook for each field, examples of places of employment (both local and national), working conditions, necessary personal qualifications, introductory courses, etc. Also included are short lists of famous people and "quotes" which demonstrate that the various departments on campus all feel a great deal of pride and enthusiasm (and often, a wry sense of humor) for their own history, their current status in our society, and their future prospects.

Since a single sheet can cover only cursory information, these are deliberately contrived to challenge the students to further inquiry on their own. Each page carries the name of the departmental designate (a majority of the chairpersons elected to take this responsibility themselves) who will serve as the career planning counselor in that major. Also, there is the name of the community counselor (with title, address, telephone, etc.) who has studied this major, someone who is currently working in, and who is enthusiastic about, the field.

The reverse side of the sheet permits each department the freedom to define its field and its future. Some rather eloquent prose has emerged, covering a wide range of topics: different specializations within the field, diversity of opportunities, professional demands, need for continued study, competition in the job market, etc. The description continues on to preview courses that are required, licensure, advanced degrees, (whenever applicable,) etc. In addition to these constraints there is also frequent mention of camaraderie among the majors, traditional social events, seminars popular with upper classmen, internship opportunities, etc.

Project Directors:	Robert Kiskoden, Assistant Dean, Division of Art John D. Boy, Chairperson of Studio Art Clark Britton, Chairperson of Graphic Arts Mary Sue Foster, Chairperson of Art Education Mira P. Merriman, Chairperson of Art History
Availability of Materials:	Career information counseling materials
Contact Person:	Ms. Mary Sue Foster, Chairperson Art Education Department Wichita State University Wichita, Kansas 67208

A LOOK AT FINE ART CAREERS IN IOWA

CAROL FOX DRUART

Five Art Careers in Iowa, is a slide-tape production, presented with dissolve unit. It consists of about two hundred slides and lasts about thirty minutes. It was photographed and produced by Carol Fox Druart, with technical assistance from the Des Moines Curriculum Center.

This presentation arose out of a need to provide art career information to secondary students in Des Moines schools. It was felt that films on the careers of artists often talk about rich and famous people in New York or on the West Coast. Ms. Druart felt that a visual presentation which spotlighted Iowa artists, their work, and their studios would present to students more believable role models and would project attainable career goals in art without painting pictures of bliss and riches. The presentation is built upon the notion that a number of people in the midwest who are not rich or famous, nevertheless, make a living doing what they like to do, making art.

In making this presentation, Ms. Druart traveled to various locations in Iowa to tape, interview, and photograph artists in their studios and at their work. The artists included the art director of *Better Homes and Gardens* magazine, a pair of ceramists, a printmaker-university professor, and a sculptor.

Prior to Ms. Druart's interviews with these people, subject matter was sent to them so they could formulate ideas and responses concerning advice to students, and the preparation they undertook for their own careers, and other topics of importance. One myth art teachers often observe in young people is the belief that formal training in art is not as important as in some other fields. This myth was effectively dealt with by several artists. In general the artists talked about what they do in their daily routine, what they like and don't like, and what they feel is important to an artist's development. The presentation is tied together with narration and appropriate music.

Assistance and materials for production of this slide-tape were furnished by a Des Moines Schools' Curriculum Center grant program called "Project Ideal," a program meant to help teachers implement exemplary ideas for use in the classroom. This was probably the largest project undertaken under this program. Project Ideal was begun with Title IV C funding and is being continued on a smaller scale by the Des Moines Schools' Curriculum Center, which is able to provide expert technical assistance on a regular basis to all Des Moines teachers who desire it in the preparation of classroom teaching aids.

A Look at Five Art Careers in Iowa has been presented at several conferences around the state and nation since its completion and has been widely accepted and praised. The production is now being made available through the area education agency for much broader availability in several Iowa counties. Another presentation exploring other types of art careers is now under preparation.

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Project Director: Carol Fox Druart
Funding Sources: Des Moines Schools' Curriculum Center Grant
Availability of Materials: This slide-tape is available for presentation
Contact Person: Ms. Carol Fox Druart
2511 Sherwood Drive
Des Moines, Iowa 50310

CAREERS IN ART

DIANE GREANEY

Careers in art, a twenty-minute slide-tape presentation, grew out of efforts to introduce information about careers in the arts to elementary school pupils in the Northwest area of the Dade County Florida school district. As an art specialist resource person in art for over fifty art teachers in forty-three schools in this area, I was asked to do a presentation about art careers for third through sixth grade students by one of the elementary counselors.

As a visual educator, I wanted to do something other than talk to the groups of over one-hundred students whom I addressed. Since many of the schools did not have blackout curtains and since my preparation time was only a week, my original presentation involved transparencies and an overhead projector. Acetate panels bound together with heavy tape into a giant filmstrip helped to illustrate a story about a brother and sister who were shopping for holiday presents.

These two children have a problem: they have to come up with at least ten related careers for their Career Education class the next day, but they also have to go shopping for some gifts for birthday presents and are afraid they won't be able to accomplish each task. They decide to combine both activities by looking for art-related careers on their shopping trip. An aunt takes them to a shopping mall and helps them identify careers on the way as well as in the various shops. They identify over sixty art-related careers before they are through.

The presentation was well received, and as a result several other counselors asked me to share it at their schools. After the holidays, I changed the story to shopping for birthday gifts. Then I was asked to bring it to a county-wide meeting of counselors, and the county art consultant asked if she could show it to the Career Education Department. The Department liked the presentation and contracted with me to produce panel boards and a script from which a slide cassette-tape program was produced. In the process the characters were changed so that they had a more multi-ethnic look. So brother and sister became two friends, one black, one white.

We found that the cassette-tape offers several advantages over reading the script and showing transparencies:

1. A variety of voices make listening more interesting for the students;
2. The darkened room makes reading a script rather difficult;
3. Students can use the presentation independently, even if they cannot read a script;
4. The timing of the presentation is more consistent from one showing to the next.

making it easier for teachers to schedule.

The slide sets are now available to be checked out from the county art consultant's office.

In developing *Careers in Art*, I was stressing career awareness, and I was very pleased to hear classroom teachers' comments about the program after they had seen it with their classes. They said that they had had no idea how many art careers touched their lives on a daily basis! And that, after all, is what I had wanted to say: Everything that is made by man has been designed by someone – an artist.

Project Director:	Diane Greaney
Funding Source:	Dade County School District
Availability of Materials:	Slide-tape
Contact Person:	Ms. Diane Greaney Miami Lakes Elementary School 14250 Northwest 67th Avenue Miami Lakes, Florida 33014

ART CAREERS

HELEN FLEMING STONE

"Art Careers" is a slide-tape presentation designed and developed by Helen Fleming Stone. The slides are photographs of collages created by the author, who also wrote the twenty-minute script. The presentation was made to be used in the classroom for the high school art student. It has been shown by request at the board of education meeting, teacher education meetings, and at the Governor's Honors Program in Georgia.

After making the point that art is used by everyone everyday, the dual role of art careers is considered. The accepted idea of an "artist" is portrayed in the careers of the painter, the sculptor, the architect, and the craftsman. Since industry consumes about ninety percent of all art, the art careers in industry are identified. Also included are the art careers of teaching and art therapy. The program advises students that art careers require a knowledge of the elements of art and the principles of design; developed and specialized abilities and skills; creative insights; and thought, work, and dedication. The slide-tape presentation concludes with an account of various roles and functions of people within various art careers. These roles and functions of creating, recreating (making multiples), managing and administering, supporting technically, and consuming/criticizing are defined by Ann S. Richardson in her article entitled "Art: Focus on Career Education in Current Curriculum" in *Art Teacher* Winter 1976 (Volume 6, No. 1).

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Project Director: Helen Fleming Stone
Funding Sources: None
Availability of Materials: Presentation can be duplicated
Contact Person: Mrs. Helen Fleming Stone
Box 232
Canton, Georgia 30114

SECTION

OTHER PROGRAMS AND PROJECTS

For further information on the following programs and projects, contact the appropriate people from the following list.

Dicken Elementary School
Ann Arbor Public Schools

Project Director:	Karen Bowman
Funding Sources:	School District Funds
Available Materials:	Descriptive materials
Contact Person:	Ms. Karen Bowman 1208 Pearl Ypsilanti, Michigan 48197

Project CARE

Project Directors:	Richard Bissell Bill Pitts
Funding Sources:	ESEA title IVC
Available Materials:	Descriptive and instructional materials
Contact Person:	Mr. Bill Pitts, Project Supervisor Career Education – Project CARE La Mesa – Spring Valley School District 4750 Date Avenue La Mesa, California 92041

South Burlington Career Education Project

Funding Sources:	USOE
Available materials:	Descriptive materials
Contact Person:	Ms. Carol Cossu Project Coordinator South Burlington Career Education South Burlington Middle School 500 Dorset Street South Burlington, Vermont 05401

Ceres Unified School District
Career Education Program

Project Director:	Virginia Lish
Funding Sources:	Part D Vocational Education and Office of Education
Available materials:	Descriptive and instructional materials available for a fee
Contact Person:	Ms. Virginia Lish Curriculum Specialist Ceres Unified School District P.O. Box 307 Sixth and Lawrence Streets Ceres, California 95307

Davenport Community Schools

Project Director: Lars H. Souder
Funding Sources: School district funds
Available materials: Descriptive materials
Contact Person: Dr. Lars H. Souder Coordinator of Art
Davenport Community Schools 1001 Harrison Street
Davenport, Iowa 52803

Project PEOPLE

Funding Sources: ESEA title IV-C, CETA,
School District Funds
Available Materials: Descriptive materials
Contact Person: Mr. Charles P. Ries, Director
CESA #10, Project PEOPLE
301 East Main Street
Plymouth, Wisconsin 53073

Commercial Art Course
Arlington Career Center

Project Director: Blair Greenspan
Funding Sources: Arlington Public Schools
Available Materials: Descriptive materials
Contact Person: Ms. Blair Greenspan
Arlington Career Center
816 South Walter Reed Drive
Arlington, Virginia 22204

Des Moines Public Schools

Project Director: Fred C. Hiatt
Funding Sources: School District funding
Available materials: Descriptive materials
Contact Person: Mr. Fred C. Hiatt, Supervisor
Department of Art Education
Des Moines Public Schools
Des Moines, Iowa 50307

Northeast School District

Project Director: Jim Oppelt
Funding Sources: State and School District Funding
Available Materials: Descriptive materials
Contact Person: Mr. Chris Richardson
Lee High School
1400 Jackson Keller
San Antonio, Texas 78213

Lyons Township High School

Project Director: Jeannette G. Kessler
Funding Sources: School Funds
Available Materials: Descriptive materials
Contact Person: Mrs. Jeannette G. Kessler
25 West 707 Flint Creek Road
Wheaton, Illinois 60187

126 **Rockford West High School**

Project Directors: David Bruton
Jean Bruton
Funding Sources: Art Department Funding
Available Materials: Descriptive materials
Contact Person: Mr. David Bruton
Art Department
West High School
Rockford, Illinois 61101

Your Course and Career Ladder for Art
Weymouth Public Schools

Project Directors: High J. Sloan
Funding Sources: Weymouth Public Schools
Available Materials: Descriptive and instructional materials
Contact Person: Mr. Hugh J. Sloan
Coordinator for Art Education
Jefferson Center for the Arts
200 Middle Street
East Weymouth, Massachusetts
02187

Windham High School

Project Director: Michael Mazzola
Funding Sources: Art Department Funds
Available Materials: Descriptive materials
Contact Person: Mr. Michael Mazzola
116 Prospect Street
Willimantic, Connecticut 06226

Visual Arts, Northside High School

Project Director: Annette Johnson
Funding Sources: Book fees and general school fund
Available Materials: Descriptive materials
Contact Person: Ms. Annette Johnson
2400 Bethel
Muncie, Indiana 47304

Career Encounters of the Art Kind

Project Director: Caroline Allrutz
Funding Sources: Northern Illinois University
Available Materials: Descriptive information
Contact Person: Dr. Caroline Allrutz
Department of Art
Northern Illinois University
DeKalb, Illinois 60115

Art Program, Hinds Junior College

Project Director: Bob A. Dunaway
Funding Sources: None
Available Materials: Descriptive materials of courses of study
Contact Person: Mr. Bob A. Dunaway
Box 459 Hinds Junior College
Raymond, Mississippi 39154

Educational Development Project
University of Minnesota

Project Director: James H. Brutger
Funding Sources: Art Department
Available Materials: Descriptive materials
Contact Person: Mr. James H. Brutger, Head
Department of Art
University of Minnesota
Duluth, Minnesota 55812

Commercial Art Occupations, Mission Bay High School

Project Director: Robert Steed
Funding Sources: Regional Occupations Program
Available Materials: Instructional Materials
Contact Person: Mr. Robert Steed
Mission Bay High School
San Diego, California

Careers in Art, Willowbrook High School

Project Director: Doretta M. Miller
Funding Sources: Illinois State Board of Education
Illinois Gifted Child Program
Available Materials: Descriptive Materials
Contact Person: Ms. Doretta M. Miller
Willowbrook High School
1250 South Ardmore Avenue
Villa Park, Illinois 60181